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JULES MASSENET

CHARLES GOUNOD

CAMILLE SAINT-SAËNS

ÉDOUARD LALO

AUGUSTA HOLMÈS

BENJAMIN GODARD

VINCENT D'INDY

ALEXANDRE GEORGES

GEORGES HÜE

MODERN FRENCH SONGS

BIOGRAPHICAL SKETCHES

GREATER attention has been paid in the preparation of these sketches to the ultra-modern composers, or to those comparatively unknown in this country, than to those whose lives are recorded at length in English music dictionaries. An exception has been made in the case of Berlioz, Massenet and Saint-Saëns, with a view to the dates of compositions.

The reader will find much information concerning the operas, oratorios and cantatas of composers here mentioned by consulting Adolphe Jullien's "Musiciens d'Aujourd'hui," 2 vols. (Paris, 1892–94). Other books of reference are the *Mercure de France* (published in Paris monthly), the volumes of collected *feuilletons* by "Willy," or "L'Ouvreuse"—Henri Gauthier-Villars (1890–1901); and Gustave Robert's "La Musique à Paris" (1894–1900).

When the name of a city is not mentioned in connection with the performance of an opera or other work, the town of that performance was Paris.

ABBREVIATIONS: *a.*—act; *acc.*—accompaniment; *cant.*—cantata; *comp.*—composed; *dr. leg.*—dramatic legend; *dr. or.*—dramatic oratorio; *dr. sc.*—dramatic scene; *dr. sym.*—dramatic symphony; *fant.*—fantasia; *in coll.*—in collaboration; *lyr. com.*—lyric comedy; *lyr. dr.*—lyric drama; *lyr. ep.*—lyric episode; *lyr. pant.*—lyric pantomime; *lyr. sc.*—lyric scene; *lyr. sym.*—lyric symphony; *lyr. tr.*—lyric tragedy; *mus. com.*—musical comedy; *m. d.*—music drama; *mim.*—mimodrama; *op.*—grand opera; *Opé.*—the Paris Opéra; *op. c.*—opéra-comique; *Op. C.*—the theatre of the Opéra Comique, Paris; *or.*—oratorio; *ov.*—overture; *pant.*—pantomime; *perf.*—performed; *sc.*—scena; *son.*—sonata; *sym.*—symphony; *sym. p.*—symphonic poem.

GEORGES, ALEXANDRE

Born at Arras, February 25, 1850. Pupil at the Ecole Niedermeyer, Paris, where he took prizes. Organist of St. Vincent de Paul and teacher at the Ecole Niedermeyer. "Le Printemps," *op. c.* 1 *a.* (Paris, 1888); "Poèmes d'Amour," *lyr. op.* 3 *a.* (Paris, 1892); "Charlotte Corday," *lyr. dr.* 3 *a.* (1901); incidental music for Villiers de l'Isle-Adam's "Nouveau Monde" (1883) and "Axel" (1894); for "Alceste" (1891). "Nôtre Dame de Lourdes," *or.* (1899); "Le Chemin de Croix," *or.*; "Naissance de Venus," *sym. p.* (1898); music to the "Passion;" "Danses Chantées;" "Chansons de Miarka" (1895); songs, etc.

GODARD, BENJAMIN

Born at Paris, August 18, 1849; died at Cannes, January 11, 1895. Pupil of Richard Hammer and Vieuxtemp; pupil of Reber (composition) at Paris Conservatory, he competed in vain for the prix de Rome, 1866–67. Violinist, quartet player (viola) and conductor. He was awarded the Prix Chartrier by the Institute of France for "merit shown in the department of chamber-music."

Operas: "Pedro de Zalema," *op.* 4 *a.* (Antwerp, 1884); "Jocelyn," *op.* 4 *a.* (Brussels, 1888); "Dante," *lyr. dr.* 4 *a.* (1890); "La Vivandière," *op. c.*—orchestration completed by Paul Vidal (1895); "Les Guelfes," *op.* 5 *a.*—overture played in 1883—(Rouen, 1902).

Stage music to Legendre's "Beaucoup de bruit pour rien," after Shakespeare (1887); to Fabre's "Jeanne d'Arc" (1891).

Orchestral: "Scènes poétiques" (1879); "Diane," *dr. poem* (1880); Symphonie ballet (1882); Gothic symphony; Overture dramatique (1883); "Symphonie Orientale" (1884); "Symphonie legendaire" (1886); orchestral suites "Lanterne Magique," "Brésilienne;" "Sur la Montagne;" "Kermesse;" "Tasse," *dr. sym.* in three parts for solo voices, chor. and orch. (prize of City of Paris, with Dubois' "Le Paradise Perdu," 1878).

Concertos: two violin concertos—No. 2, "Concerto Romantique" (1876); piano concerto (1878).

Chamber music: Sonata for 'cello and piano; Scènes Ecossaies for oboe and piano; sonatas for violin and piano; piano trio; string quartet.

Many piano pieces; "L'Aurore," for bass and orchestra (1882); over one hundred songs.

See H. Imbert's study in "Médaillons contemporains" (Paris, 1903).

GOUNOD, CHARLES FRANÇOIS

Born at Paris, June 17, 1818; died at Saint-Cloud, October 17, 1893. Pupil of Reicha; then of Halévy and Lesueur at the Paris Conservatory; prix de Rome, 1839. Organist and conductor of the Missions. Conductor of the Orphéon. Member of the Institute, 1866.

Operas: "Sapho," *op.* 3 *a.* (*Opé.*, 1851); "La Nonne Sanglante," *op.* 5 *a.* (*Opé.*, 1854); "La Colombe" (Baden, 1860); "Le Médecin Malgré lui," 3 *a.* (Th. Lyrique, 1858); "Faust," 5 *a.* (Th. Lyrique, 1859); "Philémon et Baucis," 3 *a.* (Th. Lyrique, 1860); "La Reine de Saba," 5 *a.* (*Opé.*, 1862); "Mireille" (Th. Lyrique, 1864); "Roméo et Juliette," 5 *a.* (Th. Lyrique); "Cinq-Mars," 4 *a.* (*Op. C.*, 1877); "Polyeucte," *op.* 5 *a.* (*Opé.*, 1878); "Le Tribut de Zamora," 4 *a.* (*Opé.*, 1881). Stage music to "Ulysse," (1852); "Les Deux Reines" (1872); "Jeanne d'Arc" (1873). Oratorios: "Tobie" (Lyons, 1854); "Gallia" (London, 1871); "The Redemption" (Birmingham, 1882); "Mors et Vita" (Birmingham, 1885). Masses, cantatas, motets, psalms, choruses, symphonies, orchestral pieces, chamber music, songs, piano pieces. Author of method for Cor à pistons; "Etude sur le 'Don Juan' de Mozart;" "Etude sur 'Ascanio' de St. Saëns" (1889); "Mémoires d'un artiste" (1897). See "Notice," by H. Delaborde (1894); also by Th. Dubois (1894); "Ch. Gounod et son œuvre," by L. Pagnerre (1890).

HAHN, REYNALDO

Born at Caracas, Venezuela, August 9, 1874. Pupil of Massenet at the Paris Conservatory, he took minor prizes 1888–91. "I'le du rêve," 3 *a.* (Paris, 1898); "La Carmélite," *mus. com.* 4 *a.* (1902); "Nuit bergamesque," *sym. p.* (1897); incidental music to Daudet's "L'Obstacle" (1890).

HOLMÈS, AUGUSTA MARY ANNE

Born at Paris of Irish parentage, December 16, 1847; naturalized Frenchwoman in March, 1879; died at Paris, January 28, 1903. Pupil of Lambert (Versailles), Klosé and César Franck.

Operas: "Héro et Leandre" (Opéra Populaire, 1874); "Les Argonautes" (concert performance, 1881); "La Montagne Noire," *lyr. dr.* 4 *a.* (*Opé.*, 1895).

Psalm "In Exitu" (1873); "Astarte," *ov.* (1875); Andante Pastorale from a sym. "Orlando Furioso" (1877); "Lutèce," *sym.* (2d prize, City of Paris), 1st performance at Angers (1884); "Pologne," *sym. p.*; "Irlande," *sym. p.* (1882); "Pro Patria Ludus," *sym. ode* for ch. and orch. (after a mural picture by Puvis de Chavannes—Conservatory concert, 1888); "Triomphe de la République," triumphal ode (Palais de l'Industrie, 1889); "Hymne à la Paix," for Dante and Beatrice Festival (Florence, 1890); "Au Pays bleu," orch. suite (1891); "Hymne à Apollo," solo voices, ch. and orch. (1899); "Andromède," *sym. p.* (1900); "Veni Creator;" "Les Sept Ivresses;" "Vision de Sainte Thérèse" (1889); "La Vision de la Reine," *cant.*; music to Bordese's cycle "Contes Mystiques;" a setting of poems by Catullus; a hundred or more songs, some of them signed by her "Hermann Zenta."

Henri Gauthier-Villars wrote of her in 1889: "Somebody spoke of her as 'a pretentious blue-stocking.' Oh, no! She wears boots, boots with spurs on them. She is certainly not a woman in her use of the brass in the 'Ode Triomphale;' here she is a whole regiment; and at any rate she may justly be called, 'La Fiancée du Cymbalier.'"

See Villiers de l'Isle-Adam in "Chez les Passants;" Imbert's "Nouveaux Profils de Musiciens" (Paris, 1892); Saint-Saëns "Harmonie et Mélodie" (pp. 225–239).

HÜE, GEORGES ADOLPHE

Born at Versailles, May 6, 1858. Pupil of Reber and Paladilhe at the Paris Conservatory; prix de Rome, 1879; Cressent prize, 1881; City of Paris prize, 1885. "Les Pantins," *op. c.* 2 *a.* (1881); "Rubezahl," *sym. leg.* (1886); "Résurrection," sacred episode (1892); "Le Berger," ballad; Fantasia for violin (1893); stage music for "La Belle au bois dormant" (1894); "Cœur brisé," *pant.* (1890); "Le Roi de Paris," *op.* 3 *a.* (1901); "Titania," 1903; Symphony (1882); "Resurrection," sacred episode (1890–92); "Sommeil d'Hercule" (1892); "Kunesse," *cant.* (1897); "Scenes de Ballet" for orch. (1897).

See an elaborate biographical sketch in the *Musical Courier* (N. Y.), May 15, 1901.

INDY, PAUL MARIE THÉODORE VINCENT D'

Born at Paris, March 27, 1852.[1] Studied for the bar against his will, and preferred the lessons in harmony of Lavignac and the piano lessons of Diémer. Served during the Franco-Prussian War, then became connected with Colonne's Concerts du Châtelet as kettledrummer, afterward chorus-master. Entered the Paris Conservatory to study the organ with César Franck: 1st accessit, 1875. He then left the Conservatory to study counterpoint and composition with Franck. In 1887 he became chorus-master of the Lamoureux concerts and he helped prepare the first performance of "Lohengrin" in Paris (Eden Théâtre, May 3, 1887). One of the founders of the Société Nationale de Musique, he became president after the death of Franck. He was one of the founders in 1896 of the Schola Cantorum, of which he is now director. He was a Wagnerite of the early seventies. As conductor, he has travelled extensively.

Stage works: "Attendez moi sous l'orme," 1 *a.* (*comp.* 1876–78; *Op. C.*, 1882); "Fervaal," musical action in 3 *a.* and a prologue (*comp.* 1889–95; Monnaie, Brussels, 1897); "L'Etranger," musical action (Brussels, 1903);

[1] *Date given me by the composer.* "1851" *is the year in the records of the Paris Conservatory.*

incidental music to Alexandre's "Karadec" (1891); to Mendès' tragedy "Médée" (1898).

Orchestral works: "La Foret Enchantée," *sym. ballad* (1878); "Wallenstein," trilogy after Schiller (*comp.* 1873–81); "Piccolomini" (*perf.* 1874); "Mort de Wallenstein" (*perf.* 1880); "Le Camp" (1884; first performance as a whole, 1888); "Saugefleurie," legend (*comp.* 1884; *perf.* 1885); symphony for piano and orch. on a French mountain air (*comp.* in 1886; *perf.* in 1887); Fantaisie on folk-songs for oboe and orch. (1888); "Istar," symphonic variations (*comp.* 1896; *perf.* Brussels, 1897); varied choral for saxophone and orch. (1903); symphony in B flat, 1904). Suite from the music to "Médée."

Chamber works: piano quartet (1878); suite in D in the old style for trumpet, two flutes and strings (1886); trio for piano, clarinet, 'cello (1886–87); 1st string quartet (1890); 2d string quartet (1897–98); "Chanson et Danses," for wind instruments (1898).

Vocal works: "La Chevauchée du Cid," scene for bar. and orch. (composed as a song 1877; remodelled and performed in 1884); "Le Chant de la Cloche," *dr. leg.* after Schiller — City of Paris prize of 1886 — (*comp.* 1879–83; *perf.* 1886); "Clair de Lune," voice and orch. (1880); "Ste. Marie Magdeleine," *cant.* (1885); "Sur la Mer," chorus for female voices (1888); "Deus Israel," motet (1896); "Lied maritime," for voice and orch. (1896); a few songs.

Piano pieces: "Poème des Montagnes," suite (1881); "Helvetia," three waltzes (1884); "Schumanniana," three pieces (1887); "Tableaux de voyage," thirteen pieces (1889).

"La Chanson des Aventuriers de la Mer," bar. and orch. (1870); "Symphonie chevaleresque: Jean Hunyade" (1876); overture "Antoine et Cléopâtre" (1877), are not included by M. d'Indy in the manuscript catalogue drawn up by him, nor is the cantata for the inauguration of Augier's statue at Valence (1893).

D'Indy is the librettist of his two serious operas, a collaborator with Tiersot in collections of folk-songs, the editor of Solomon Rossi's madrigals, and the author of a "Cours de Composition musicale," of which only the first volume has been published as yet — 1904.

See Imbert's "Profils de Musiciens" (Paris, 1888); "'Fervaal' devant la Presse" (Paris, 1897); "Fervaal," by Etienne Destranges (Paris, 1896).

LALO, EDOUARD VICTOR ANTOINE

Born at Lille, January 27, 1823; died at Paris, April 23, 1892. Studied at Lille with Baumann; at Paris with Habeneck (violin), Schulhoff and Crèvecœur (composition). Viola of the Armingaud-Jacquard Quartet.

Stage works: "Fiesque," *op.* 3 *a.* (1867, not *perf.*); "Namouna," ballet, 2 *a.* (*Opé.*, 1882); "Le Roi d'Ys," *op.* 3 *a.* (*Op. C.*, 1888); "Néron," *pant.* (1891); "La Jacquerie," *op.* 4 *a.* (only the first act—completed by Coquard; Monte Carlo, 1895).

Orchestral: "Divertissement" (1872); Allegro; "Rapsodie Norvégienne" (1879); Symphony in G minor (1887).

Concertos: violin, op. 20 (1874); "Symphonie Espagnole," with violin solo, op. 21 (1875); 'cello (1877); "Fantaisie Norvégienne," for violin (Berlin, 1878); "Concerto Russe," for violin (1880); piano, in C minor (1889); "Fantasie Ballet," for violin (first played in 1900).

Chamber and piano music. Among these pieces three piano trios, violin sonata, 'cello sonata, string quartet.

Three vocal pieces for church; about thirty songs; two duets.

See essays by Georges Servières; "La Musique française Moderne" (1897), and by H. Imbert in "Nouveaux Profils de Musiciens" (Paris, 1892).

LEMAIRE, JEAN EUGÈNE GASTON

Born at the Château d'Amblainvilliers (S. and O.), September 9, 1854. Pupil of the Ecole Niedermeyer. Music critic of *la Presse* (1888). "En dansant la gavotte: scène Louis XV chantée et dansée" (1890); operettas, ballets and pantomimes for minor theatres; "Jeffick," *sym. p.*; pieces for orchestra, piano pieces, songs, sacred music.

LEROUX, XAVIER HENRI NAPOLEON

Born at Velletri, Papal States, October 11, 1863. Pupil of Dubois and Massenet at Paris Conservatory; 1st harmony prize (1881); 1st counterpoint and fugue prize (1884); prix de Rome, 1885. Teacher of harmony at the Conservatory. "Evangeline," *lyr. dr.* 4 *a.* (Brussels, 1895); "Astarté," *op.* 4 *a.* (1901); "La Reine Fiamette," dramatic tale, 5 *a.* (1903); "Endymion," *cant.*; incidental music to Sardou and Moreau's "Cléopatre" (1890); Æschylus' "Persians" (1896); mass with orchestra; "Harold," *dr. or.* (1892); "Venus et Adonis;" "William Ratcliff;" motets, songs.

MASSENET, JULES EMILE FRÉDÉRIC

Born May 12, 1842, at Montaud (Loire). Pupil of Laurent (piano), Reber (composition), at the Paris Conservatory; 1st prize for piano, 1859; counterpoint and fugue, 1863; prix de Rome, 1863. Professor of composition at the Conservatory, 1878–96. Member of the Institute, 1878.

Operas: "La Grand'tante," *op. c.* 1 *a.* (1867); "Don César de Bazan," *op. c.* 3 *a.* (1872); "L'Adorable Bel-Boul," operet. 1 *a.* (1874); "Bérengère et Anatole," operet. 1 *a.* (1876); "Le Roi de Lahore," *op.* 5 *a.* (1877); "Hérodiade," *op.* 5 *a.* (Brussels, 1881); "Manon," *op.* 5 *a.* (1884); "Werther," *op.* 3 *a.* (*comp.* in 1884; produced at Vienna, 1892); "Le Cid," *op.* 5 *a.* (1885); "Esclarmonde," legendary *lyr. dr.* 4 *a.* (1889); "Le Mage," *op.* 5 *a.* (1891); "Le Carillon," ballet (Vienna, 1892); "Thais," *op.* 3 *a.* (1894); "Le Portrait de Manon," *op. c.* 1 *a.* (1894); "La Navarraise," *lyr. dr.* 2 *a.* (London, 1895); "Sapho," lyric piece, 5 *a.* (1897); "Cendrillon," fairy tale, 4 *a.* (1899); "Griselidis," lyric

tale, 3 *a.* (1901); "Le Jongleur de Notre-Dame," miracle, 3 *a.* (Monte Carlo, 1902).

Stage music: to Leconte de Lisle's "Les Erinnyes" (1873); Déroulède's "Hetman" (1877); Porto-Riche's "Drame sous Philippe II" (1877); to Sardou's "Théodora" (1884) and "Le Crocodile" (1886); Racine's "Phèdre" (1900); "Le Grillon du Foyer" (1904).

Cantatas, etc.: "Paix et Liberté" (1867); "Marie Magdeleine," sacred drama (1873); "Eve," mystery (1875); "Narcisse," antique idyl (1878); "La Vierge," sacred legend (1880); "Biblis," antique scene (1887); "La Terre promise," *or.* (1900); two choruses for male voices: "Le Moulin" and "Alleluia" (1866); several other choruses, a Requiem Mass (unpublished), and a few small pieces for church service.

Orchestral: concert overture (1863); overture to "Phèdre" (1874); 1st suite (1867–68); 2d suite, "Scènes Hongroises" (1871); 3d suite, "Scènes Pittoresques" (1873); 4th suite, "Scènes Dramatiques," after Shakespeare (1875); 5th suite, "Scènes Napolitaines" (*comp.* in 1863; *perf.* 1880); 6th suite, "Scènes de Féerie" (London, 1881); 7th suite, "Scènes Alsaciennes" (1882); "Sarabande" (1877); "Marche de Szabady" (1879); "Visions," *sym. p.*; piano concerto; overture to "Brumaire" (1901).

Chamber music: "Dichetto," for strings and wind instruments (1872), 'cello pieces, and a few piano pieces; string quartet unpublished.

Songs: "Poème d'Avril" (1866); "Poème du Souvenir," "Poème Pastoral," "Poème d'Octobre," "Poème d'Amour," "Poème d'hiver;" over one hundred songs and a few duets.

See "Massenet," by E. de Solenière (1897); G. Servières' "La Musique française moderne" (1897); H. Imbert's "Profils d'artistes contemp." (1897).

PALADILHE, ÉMILE

Born at Montpellier, June 3, 1844. Pupil of Marmontel, Benoist and Halévy at the Paris Conservatory: 1st piano prize, 1857; prix de Rome, 1860. "Le Chevalier Bernard" (1858); "La Reine Mathilde" (1859); "Le Passant," *op. c.* 1 *a.* (1872); "L'Amour Africain," *op. c.* 2 *a.* (1875); "Suzanne," *op. c.* 3 *a.* (1878); "Diana," *op. c.* 3 *a.* (1885); "Patrie," *op.* 5 *a.* (1886); "Les Saintes Maries de la Mer," *lyr. dr.* (Montpellier, 1892). Symphony in E flat, overture, Messe Solennelle, Messe de Saint-François d'Assise (1896), piano pieces, songs—the most famous of which is "Mandolinata."

PESSARD, ÉMILE LOUIS FORTUNÉ

Born at Montmartre (Seine), May 29, 1843. Pupil of Laurent, Benoist and Carafa at the Paris Conservatory: 1st harmony prize, 1862; prix de Rome, 1866. Teacher of harmony at the Conservatory. "La Cruche Cassée," *op. c.* 1 *a.* (1870); "Le Char," *op. c.* 1 *a.* (1878); "Le Capitaine Fracasse," *op. c.* 3 *a.* (1878); "Tabarin," *op. c.* 2 *a.* (1885); "Don Quichotte," *op. c.* 1 *a.* (1889); "Les Folies amoureuses," *op. c.* 3 *a.* (1891); "Mam'zelle Carabin," *op.* 3 *a.* (1893); "Le Muet" (1894); "La Dame de Trèfle" (1898). Stage music for "Tartarin sur les Alpes" (1888) and "Une Nuit de Noël" (1893); "Dalila," *cant.* (1867); masses, motets, orchestral suites, piano trio and other chamber music, songs.

PIERNÉ, HENRI CONSTANT GABRIEL

Born at Metz, August 16, 1863. Pupil of Marmontel, Franck, Massenet at the Paris Conservatory: 1st prizes: piano, 1879; organ, 1882; counterpoint and fugue, 1881; prix de Rome (second grand prix), 1882. Organist of Ste. Clotilde (1890–98).

Stage works: "Le Collier de Saphirs," *pant.* 2 *a.* (Spa, 1891); "Les joyeuses commères de Paris," *fant.* 5 *a.* (1892); "Pierre poète," *pant.* 2 *a.* (1892); "Bouton d'or," *fant.* 4 *a.* (1893); "Le Docteur Blanc," *mim.* 5 *a.* (1893); music to Lorrain's "Yanthis" (1894); to Silvestre and Morand's "Izëil" (1894); to Rostand's "La Princesse lointaine" (1895); to "Salomé," *lyr. pant.*, by Silvestre and Meltzer for Loie Fuller (1895); "La Coupe enchantée," *op. c.* 2 *a.* (Royan, 1895); "Vendée," *lyr. dr.* 3 *a.* (Lyons, 1897); "La Fille de Tabarin," *lyr. com.* 3 *a.* (1901).

"Nuit de Noël, 1870," *lyr. ep.* (1895); "L'an mil," *sym. p.* with chorus (1898); "Deux Contes de Jean Lorrain," orch. (1896); Hymn to the Russian Visitors (1893); "The Gallic Muse," solo voices, ch. piano; piano concerto in C minor; sonata for violin and piano.

ROPARTZ, J. GUY

Born June 15, 1864, at Guingamp. Studied for the bar at Rennes. Pupil of Dubois and Massenet at the Paris Conservatory, which he left to study with César Franck. Poet, critic, essayist, dramatist. Appointed director of the Conservatory of Nancy in 1894; conductor of the Conservatory of Nancy concerts. Incidental music for Loti and Tiercelin's "Pêcheur d'Islande" (1893); Tiercelin's "Le Diable Couturier" (1894), "Kéruzel" (1895) and for "Famille et Petrie" (1891).

Orchestral: Symp. No. 1 on a Breton Choral (1895), Symp. No. 2. Two suites from "Pêcheur d'Islande," "Les Landes," "Passage Breton," Fantaisie in D major (1898); Cinq pièces brèves, "Dimanche Breton," suite; "Le Convoi du Fermier," "Carnaval," "Marche de Fête."

"Psalm cxxxvi," for ch. organ and orch. (Nancy, 1898); church pieces, string quartet in G minor (1894); "Prière," for bar. and orch.; adagio for 'cello and orch. (1899); "Lamento," for oboe and orch.; "Quatre Poèmes" (after Heine's "Intermezzo"), for bar. and orch. (Nancy, 1899); "Les Fileuses de Bretagne," for fem. ch.; piano pieces, among them a piece in B minor for two pianos (Nancy, 1899); organ pieces, songs.

ROTHSCHILD, BARONESS WILLY DE

Amateur, and composer of fashionable nocturnes and melodies.

SAINT-SAËNS, CHARLES CAMILLE

Born at Paris, October 9, 1835. Studied with Stamaty (piano), Maleden (composition), and then was a pupil of Benoist and Halévy at the Conservatory: 1st prize for organ, 1851. Organist of Saint-Méry (1853–58); of La Madeleine (1858–77); professor at the Ecole Niedermeyer; wandering piano virtuoso; member of the Institute, 1881.

Operas: "La Princesse Jaune," 1 *a.* (*Op. C.*, 1872); "Le Timbre d'argent," 4 *a.* (Th. Lyrique, 1877); "Samson et Dalila," *op.* 3 *a.* (Weimar, 1877); "Etienne Marcel," 4 *a.* (Lyons, 1879); "Henri VIII," 5 *a.* (*Opé.*, 1883); "Proserpine," 4 *a.* (*Op. C.*, 1887); "Ascanio," 5 *a.* (*Opé.*, 1890); "Phryné," 2 *a.* (*Op. C.*, 1893); "Frédégonde," completion of Guiraud's opera, 5 *a.* (*Opé.*, 1895); "Lola," *dr. sc.*, orchestrated by Ch. Koechlin (1901); "Les Barbares," *lyr. tr.*, prologue and 3 *a.* (1901); "Hélène" (Monte Carlo, 1904).

Other stage music: Restoration of Charpentier's music to Molière's "Le Malade imaginaire" (1892); chorus and intermezzi to Sophocles' "Antigone"—Vacquerie and Meurice—(1893); "Javotte," ballet (Lyons, 1896); to Gallet's "Déjanire" (Béziers, 1898); to Jane Dieulafoy's "Parysatis" (Béziers, 1902).

Oratorios, etc.: "Oratorio de Noël" (1858); Scene d'"Horace"—Corneille's tragedy—(1866); "Les Noces de Prométhée," *cant.* (1867); "Cœli enarrant," Psalm xix (1873); "Le Deluge," biblical poem (1876); "La Lyre et la Harpe" (Birmingham, 1879); "La Fiancée du Timbalier," ballad (1887); "Pallas Athénè" (Orange, 1894); "La Feu Celeste," *cant.* (1900).

Religious music: Mass (1857); "Tantum ergo;" Requiem Mass (1878); twenty motets, etc.

Orchestral: 1st sym. (1853), 2d (*comp.* 1862; *perf.* 1880), 3d (London, 1886); "Le Rouet d'Omphale," *sym. p.* (1872); "Phaéton," *sym. p.* (1873); "Danse Macabre," *sym. p.* (1875); "La Jeunesse d'Hercule" (1877); Suite (1863–77); "Suite Algérienne" (1879–80); "Marche Héroique" (1870); "Hymne à Victor Hugo" (1884); "Rapsodie d'Auvergne," piano and orch. (1885); "Africa," piano and orch. (1891); Tarantelle for flute and clarinet with orch. (1857); Introduction and Rondo Capriccioso for violin and orch. (1867).

Concertos: Piano: No. 1, D major (1862); No. 2, G minor (1868); No. 3, E♭ (1870); No. 4, C minor (1875); No. 5 (1896). Violin: No. 1, A major (1859–68); No. 2, C major (1858–60); No. 3, B minor (1880–81). 'Cello: No. 1 (1873); No. 2 (1903).

Chamber music: piano quintet, A minor (1855–65); piano quartet (1875); 1st piano trio, F major, (1863–67); 2d piano trio (1892); 1st violin sonata, D minor (1885); 2d violin sonata in E♭ major (1896); 'cello sonata in C minor (1872); trumpet septet (1881); string quartet in E minor (1899).

Songs, organ pieces, piano pieces, etc.

Author of "Harmonie et Mélodie," essays (1885); "Note sur les décors de théâtre dans l'antiquité romaine" (1886); "Problèmes et Mystères," philosophical reflections (1894); "Portraits et souvenirs" (Paris, *s.d.*); "Rimes familières;" comedies which have been played, as "La Crampe des écrivains" (Algiers, 1892), and published. Music critic, essayist and pamphleteer.

See O. Neitzel's "Camille Saint-Saëns" (Berlin, 1899); Imbert's "Profils de Musiciens" (Paris, 1888); Servières' "La Musique Française moderne" (Paris, 1897).

THOMAS, CHARLES LOUIS AMBROISE

Born at Metz, August 5, 1811; died at the Paris Conservatory, February 12, 1896. Pupil of Lesueur, Zimmerman, Dourlan at the Paris Conservatory: 1st prize, piano, 1829; harmony, 1830; prix de Rome, 1832. Professor of composition and then Director of the Conservatory. Member of the Institute, 1837. Twenty-three operas of which the chief are "Le Caïd" (*Op. C.*, 1849); "Le Songe d'une nuit d'été" (*Op. C.*, 1850); "Raymond" (*Op. C.*, 1851); "Mignon," 3 *a.* (*Op. C.*, 1866); "Hamlet," 5 *a.* (*Opé.*, 1868); "Francoise de Rimini," 5 *a.* (*Opé.*, 1882); "La Tempête" (*Opé.*, 1889). Cantata for dedication of Lesueur's statue (1852); "Hommage à Boïeldieu" (1875); piano trios, quartets, quintets, masses, motets, choruses, songs, pieces for organ, etc. See "Notice," by Delaborde (1896).

THOMÉ, FRANÇOIS LUC JOSEPH (called FRANCIS)

Born at Port Louis (Mauritius), October 18, 1850. Pupil of Marmontel and Duprato at the Paris Conservatory: 2d prize for piano, 1869; 2d prize for harmony, 1869; 1st prize for counterpoint and fugue, 1870. Composer of ballets, pantomimes, operettas; "Mlle. Pygmalion," *pant.* 3 *a.* (1895); of much stage music, from that of "Romeo et Juliette" (1890) to that of "Quo Vadis" (1901); ode symphonique "Hymne à la nuit;" piano pieces, songs. Teacher and music critic.

WIDOR, CHARLES MARIE

Born at Lyons, February 22, 1845. Studied at Lyons, then at Brussels with Lemmens and Fétis. Organist at Lyons; organist of Saint-Sulpice, Paris, since 1869. Succeeded César Franck as professor of the organ at the Paris Conservatory, and in 1896 became professor of composition, counterpoint and fugue at that institution. Music critic of *L'Estafette*. Stage works: "La Korrigane," ballet (*Opé.*, 1880); "Conte d'Avril" (after Shakespeare), incidental music (1885); incidental music to Coppée's "Les Jacobites" (1885); "Maître Ambros," *lyr. dr.* 4 *a.* (1896); "Jeanne d'Arc," *pant.* 3 *a.* (1890). Orchestral and chamber music, organ pieces with and without orchestra, piano music and songs.

See Imbert's "Portraits et Études" (Paris, 1894).

MODERN FRENCH SONGS
VOLUME II

GAVOTTE OF THE MASQUERADE

(GAVOTTE DU MASQUE)

(Original Key)

MONTJOYEUX

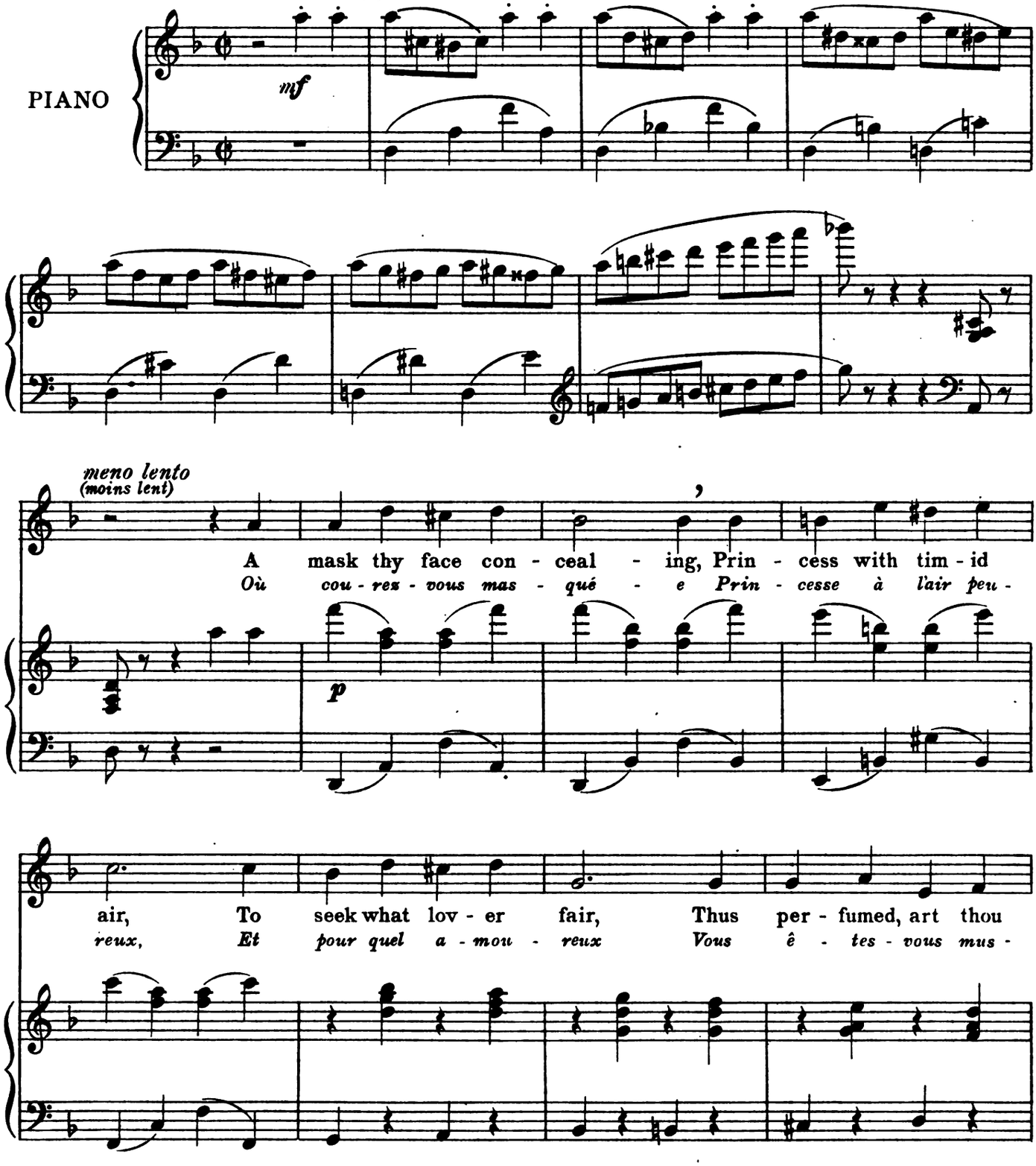
Translated by Isabella G. Parker

ALEXANDRE GEORGES

(1850 –)

Lento e ben misurato

(Lent et très-mesuré)

PIANO

mf
meno lento
(moins lent)
A mask thy face con - ceal - ing, Prin - cess with tim - id
Où cou - rez - vous mas - qué - e Prin - cesse à l'air peu -
p
air, To seek what lov - er fair, Thus per - fumed, art thou
reux, Et pour quel a - mou - reux Vous ê - tes - vous mus -

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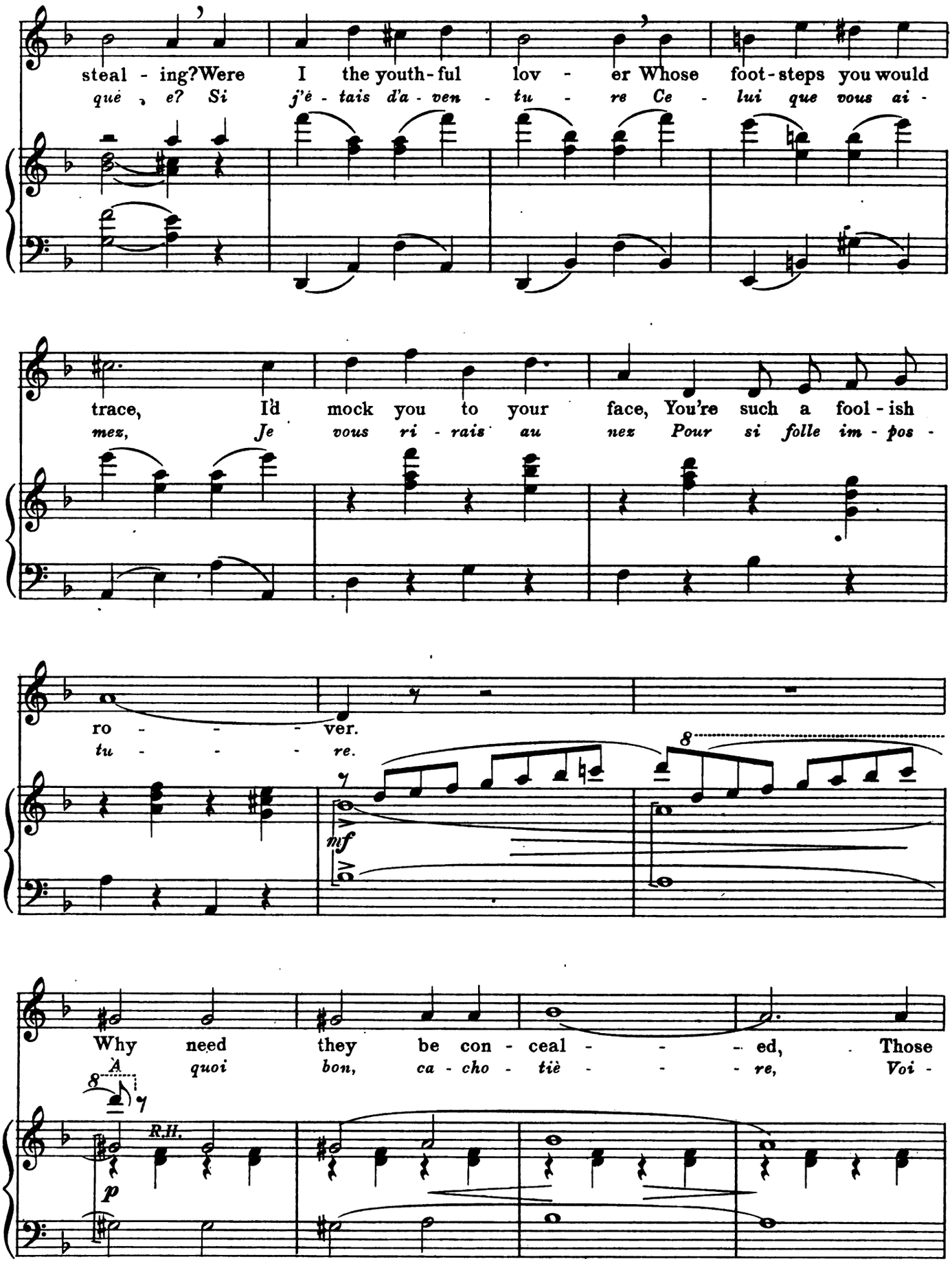
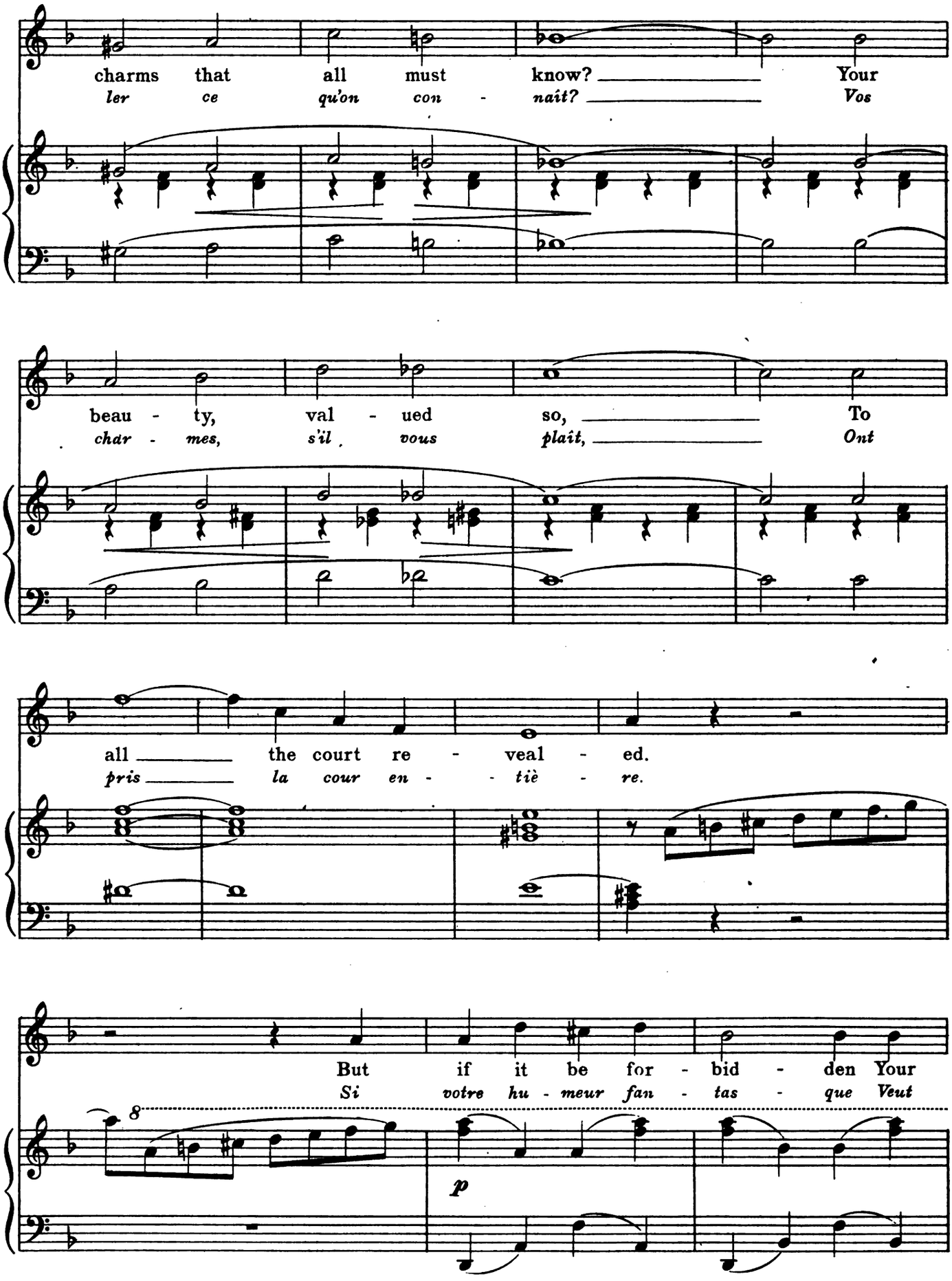
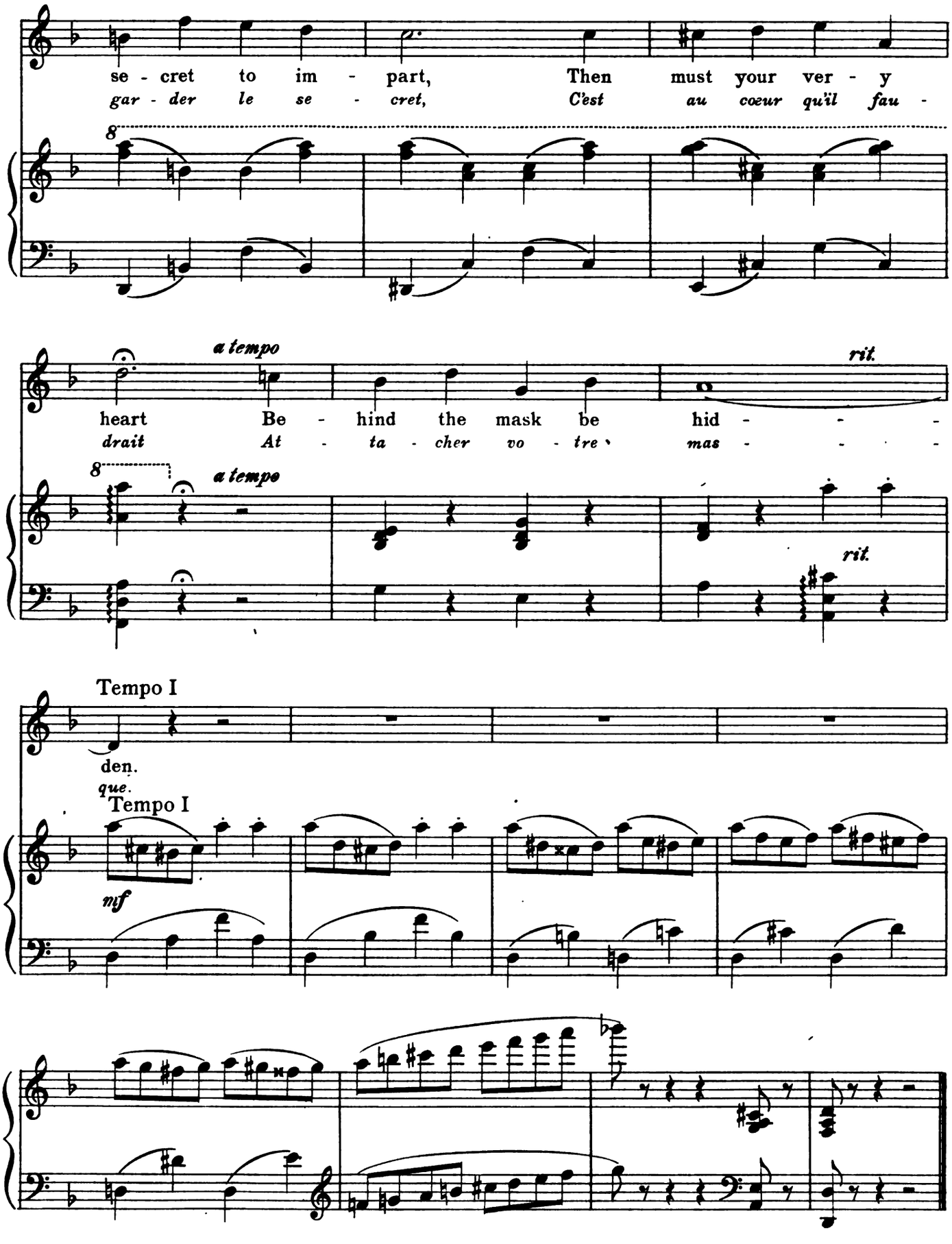

steal - ing?Were I the youth-ful lov - er Whose foot-steps you would
qué , e? Si j'é - tais d'a - ven - tu - re Ce - lui que vous ai -
trace, I'd mock you to your face, You're such a fool - ish
mez, Je vous ri - rais au nez Pour si folle im - pos -
ro - - - - ver.
tu - - - - re.
mf
8
Why need they be con - ceal - - - - ed, Those
A
quoi bon, ca - cho - tiè - - - - re, Voi -
8
R.H.
p

charms that all must know? Your
ler ce qu'on con - nait? Vos
beau - ty, val - ued so, To
char - mes, s'il vous plaît, Ont
all the court re - veal - ed.
pris la cour en - tiè - re.
But if it be for - bid - den Your
Si votre hu - meur fan - tas - que Veut
8
p

se - cret to im - part, Then must your ver - y
gar - der le se - cret, C'est au cœur qu'il fau -
8
a tempo
rit.
heart Be - hind the mask be hid - - -
drait At - ta - cher vo - tre mas - - - -
8
a tempo
rit.
Tempo I
den.
que.
Tempo I
mf

REMEMBRANCE
(TE SOUVIENS-TU?)

BENJAMIN GODARD (1849-1895)
Translated by Alexander Blaess

BENJAMIN GODARD
(1849-1895)

Allegro (♩ - 100)

PIANO

p

p

Dost thou re - call thy wist - ful prom - ise,
Te sou - viens - tu de ta pro - mes - se?

Dost thou re - call the hap - py past?
Te sou - viens - tu des ans pas - sés?

cresc.

mf

Dost thou re - call our thrill - ing rap - ture?
Te sou - viens - tu de no - tre i - vres - se

mf

dim.

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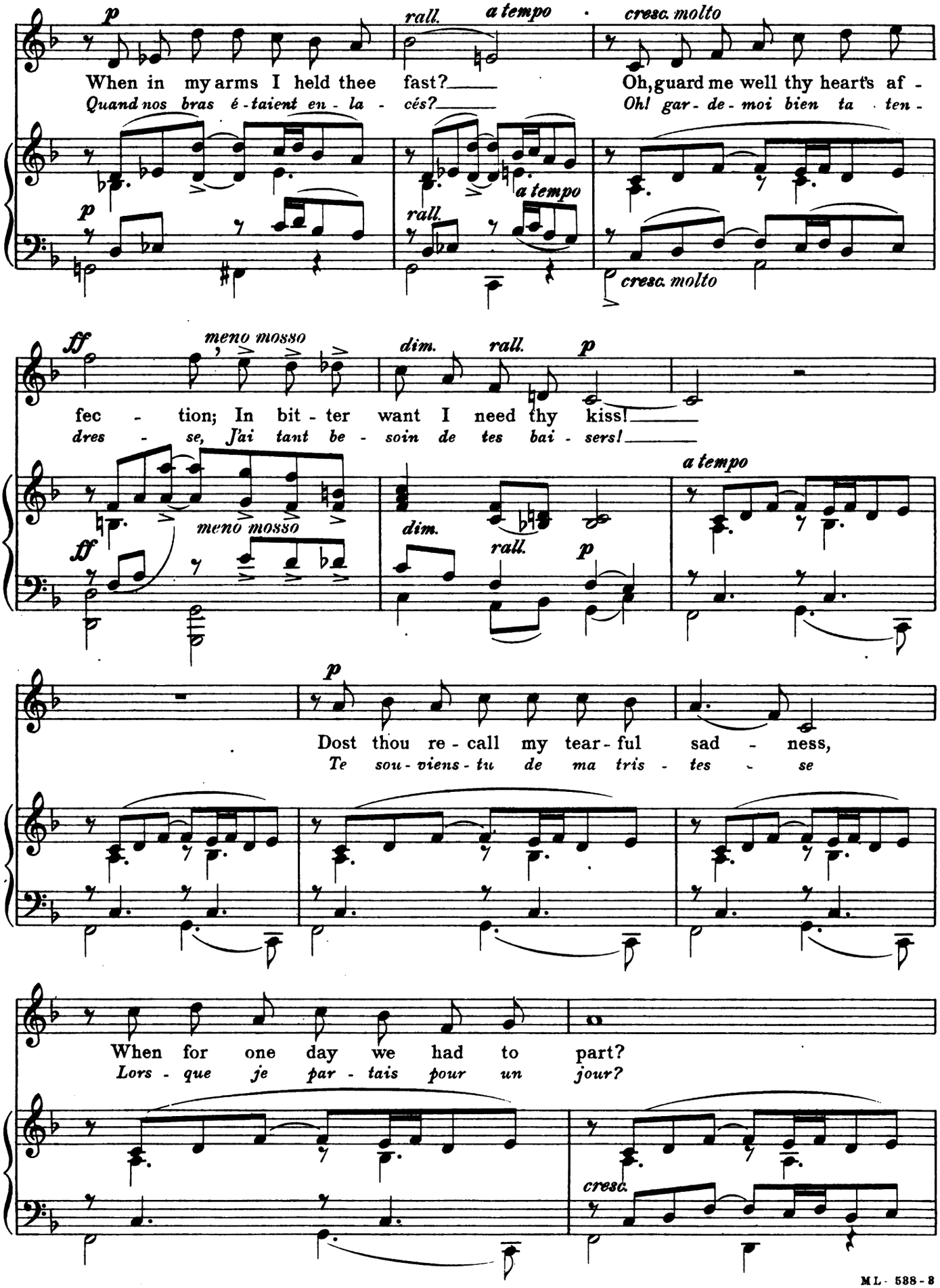
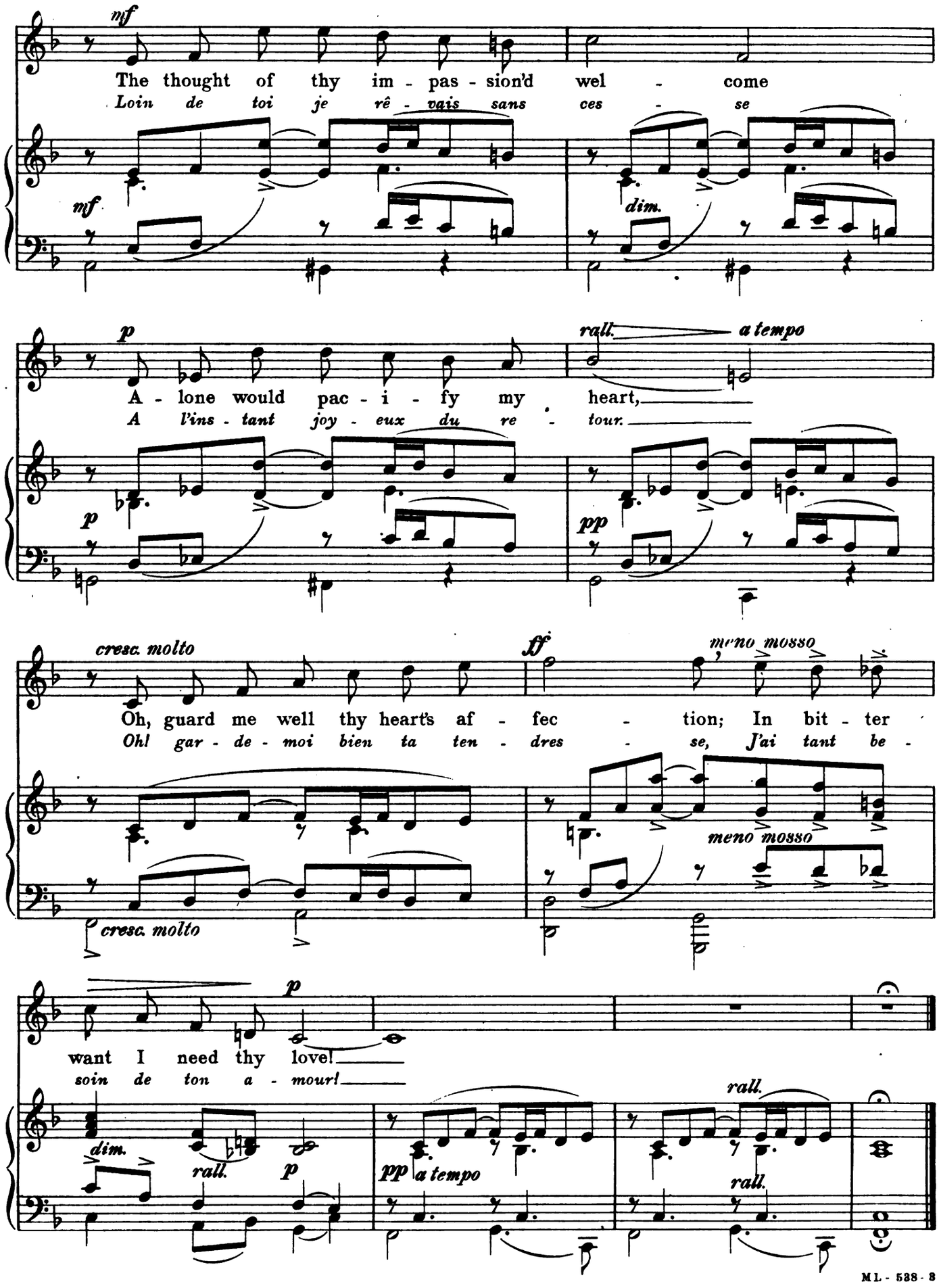
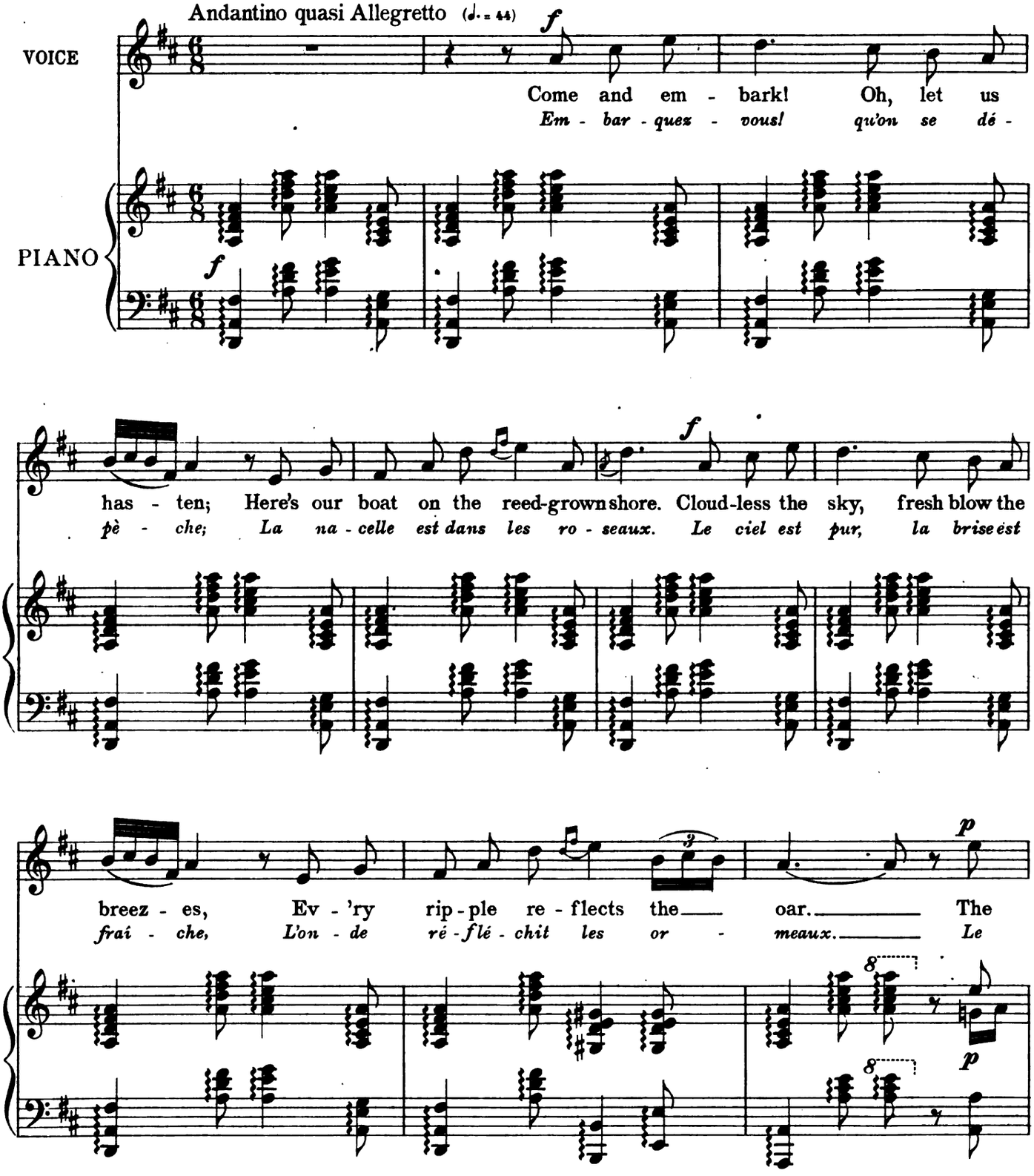

p
rall.
a tempo
cresc. molto
When in my arms I held thee fast?
Quand nos bras é-taient en-la-cés?
Oh, guard me well thy heart's af-
Oh! gar-de-moi bien ta ten-
ff
meno mosso
dim.
rall.
p
fec-tion; In bit-ter want I need thy kiss!
dres-se, J'ai tant be-soin de tes bai-sers!
Dost thou re-call my tear-ful sad-ness,
Te sou-viens-tu de ma tris-tes-se
When for one day we had to part?
Lors-que je par-tais pour un jour?
cresc.

mf
The thought of thy im - pas - sion'd wel - come
Loin de toi je rê - vais sans ces - se
mf
dim.
p
rall.
a tempo
A - lone would pac - i - fy my heart,
A l'ins - tant joy - eux du re - tour.
p
pp
cresc. molto
ff
meno mosso
Oh, guard me well thy heart's af - fec - tion; In bit - ter
Oh! gar - de - moi bien ta ten - dres - se, J'ai tant be -
meno mosso
cresc. molto
p
want I need thy love!
soin de ton a - mour!
dim.
rall.
p
pp
a tempo
rall.
rall.

COME AND EMBARK!
(EMBARQUEZ-VOUS!)

ULRICH GUTTINGUER
Translated by Charles Fonteyn Manney

(Original Key)

BENJAMIN GODARD
(1849 - 1895)

Andantino quasi Allegretto (♩. = 44)
VOICE
PIANO
f
Come and em - bark! Oh, let us
Em - bar - quez - vous! qu'on se dé -
has - ten; Here's our boat on the reed-grown shore. Cloud-less the sky, fresh blow the
pè - che; La na - celle est dans les ro - seaux. Le ciel est pur, la brise est
p
breez - es, Ev - 'ry rip - ple re - flects the oar. The
frai - che, L'on - de ré - flé - chit les or - meaux. Le
8
8
p

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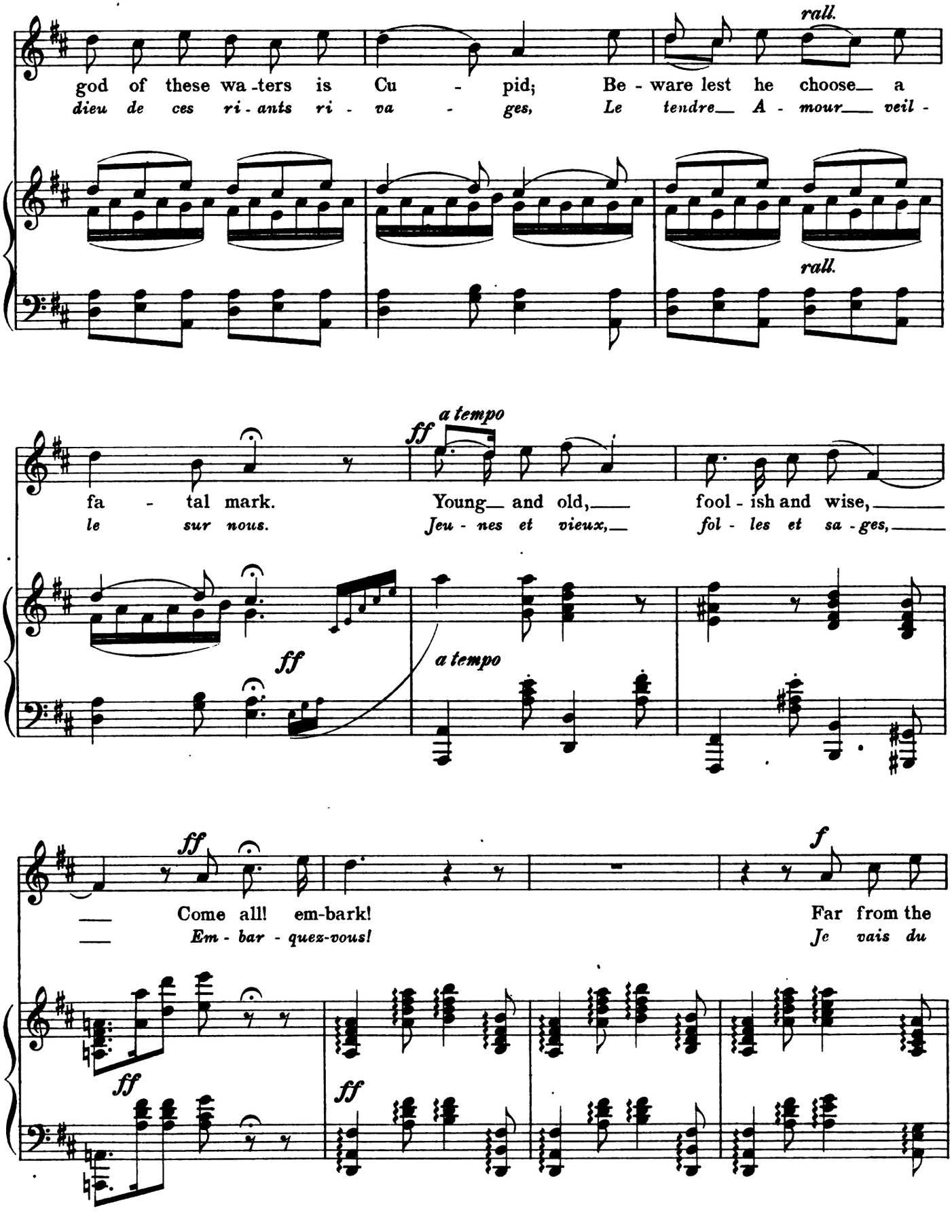
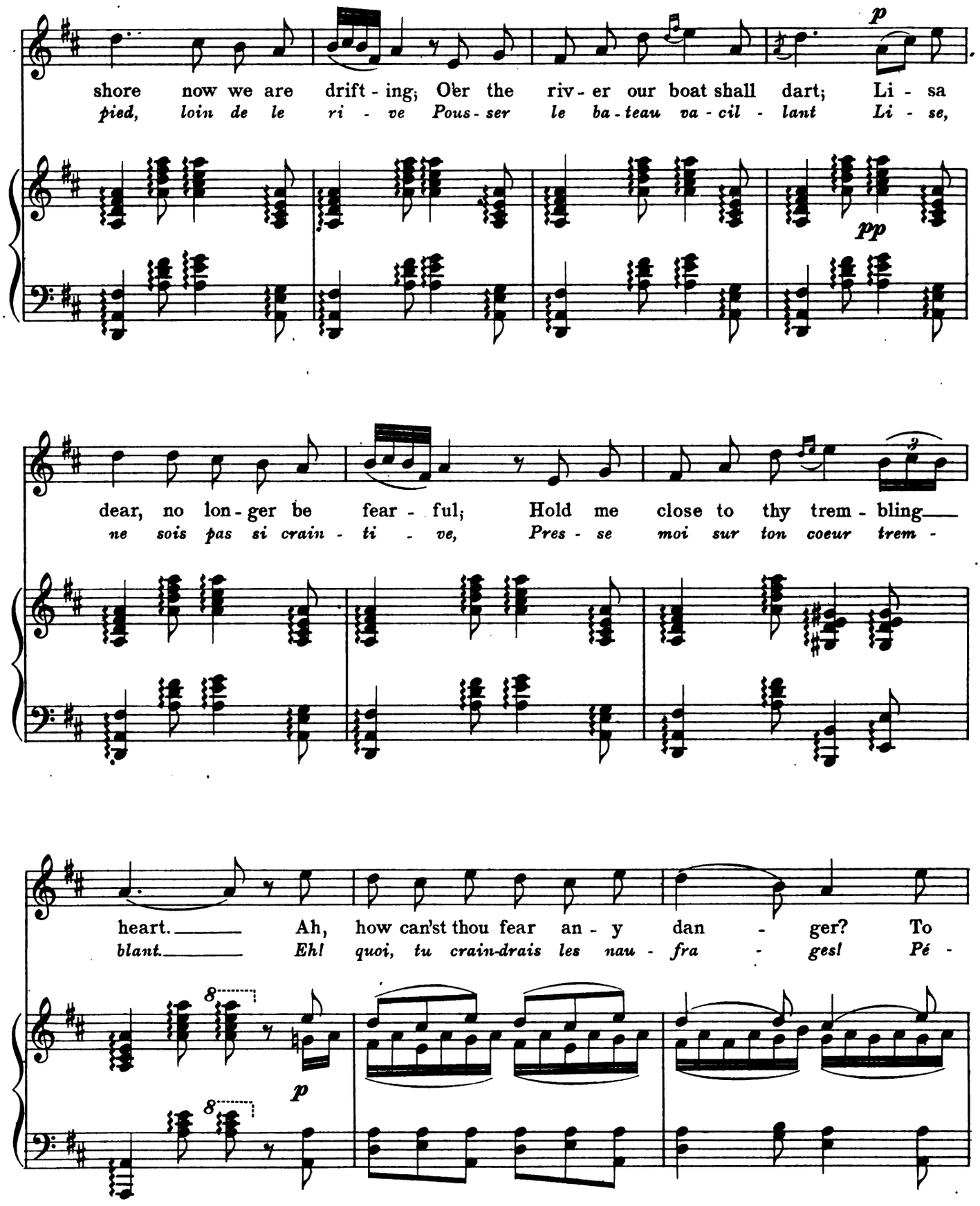
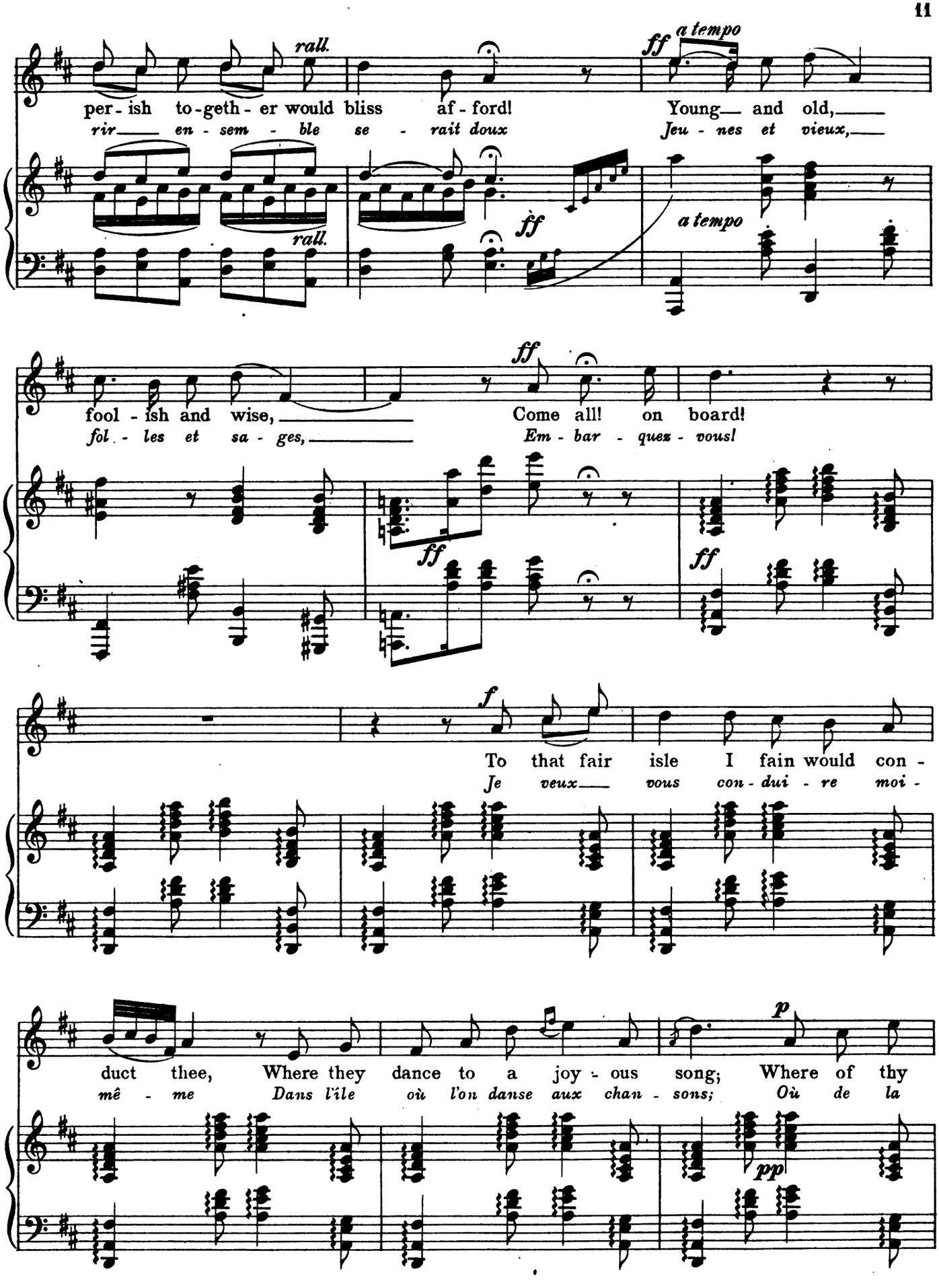
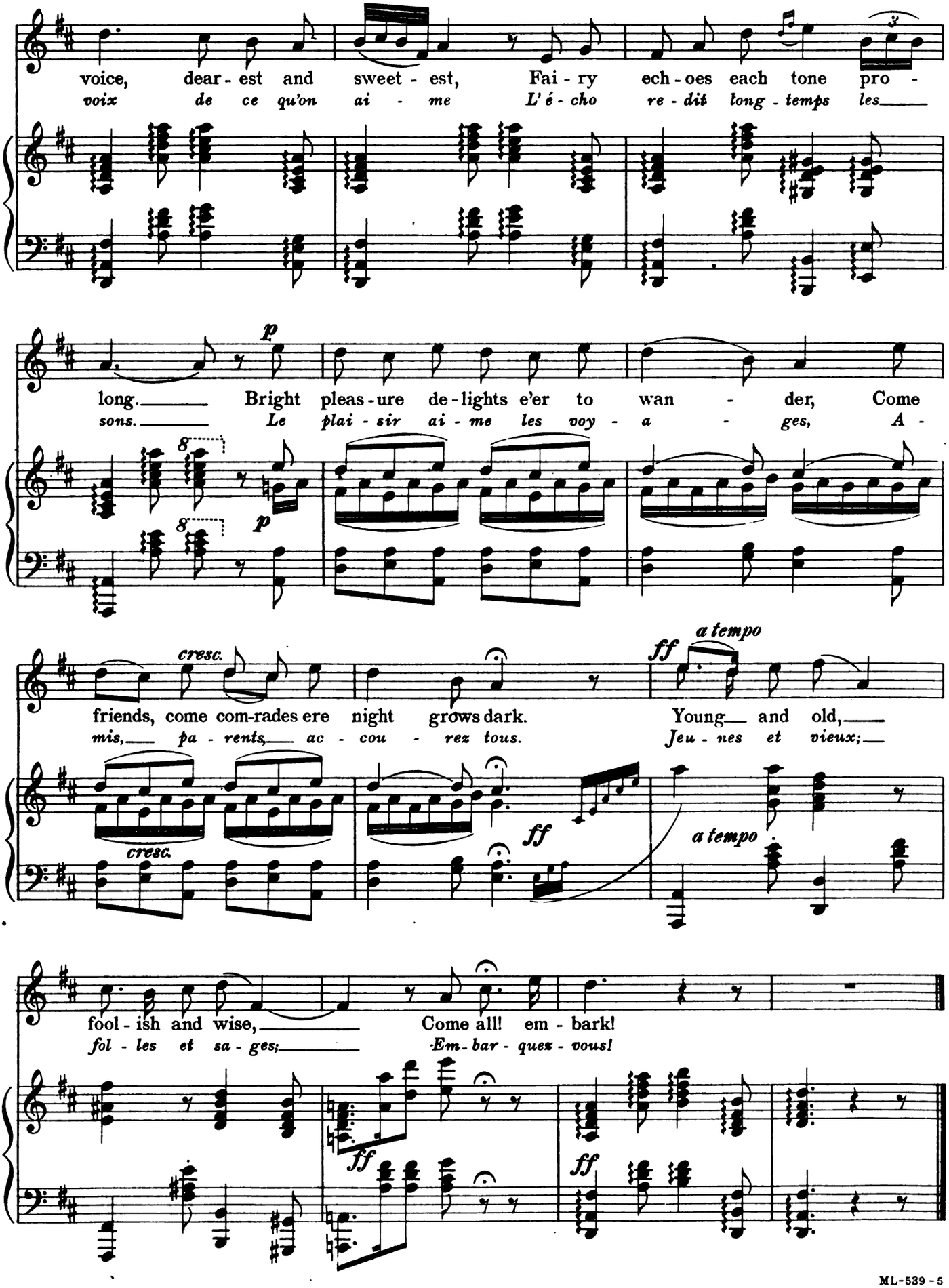
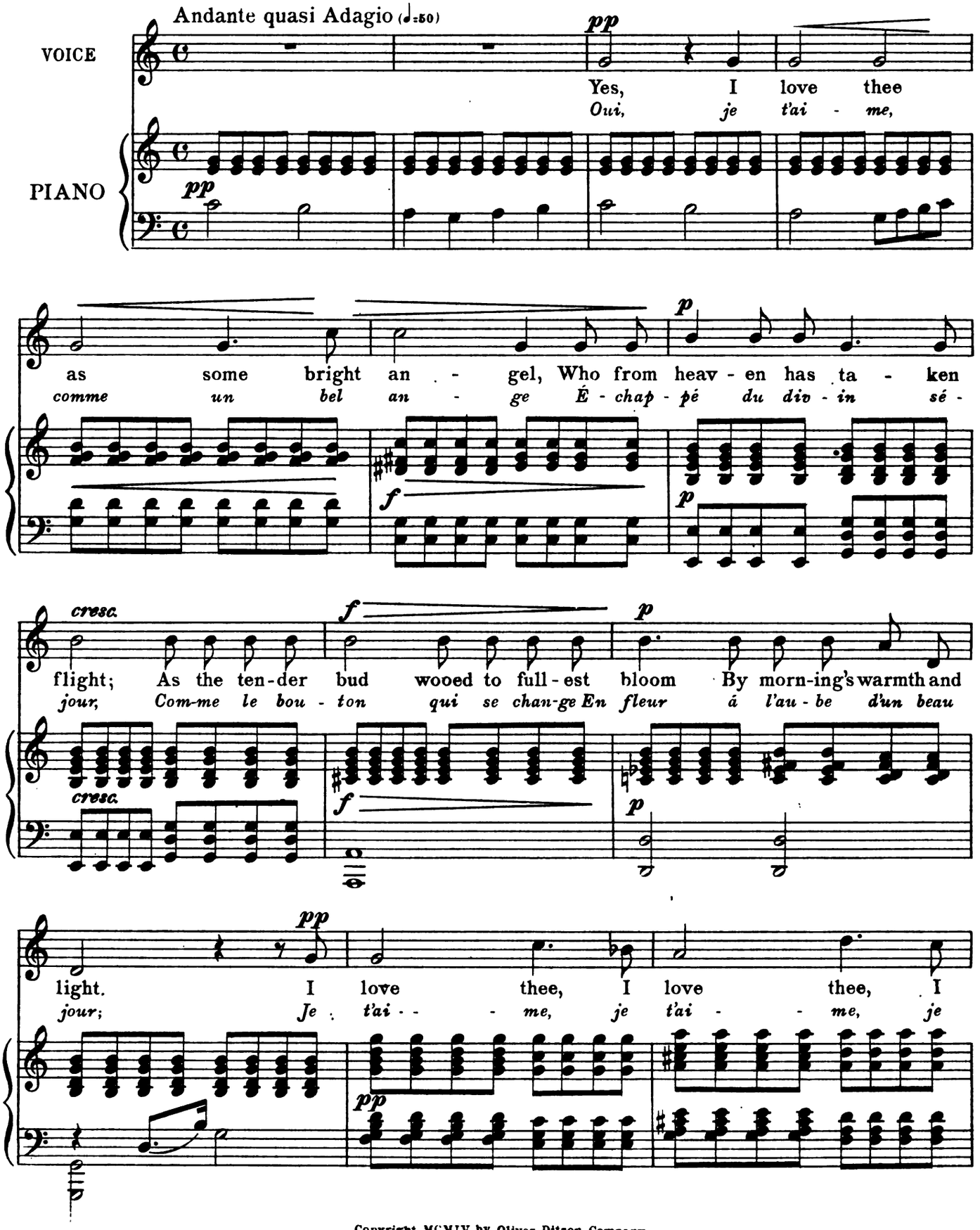

rall.
god of these wa-ters is Cu - pid; Be - ware lest he choose a
dieu de ces ri-ants ri - va - ges, Le tendre A - mour veil -
rall.
ff a tempo
fa - tal mark. Young and old, fool - ish and wise,
le sur nous. Jeu - nes et vieux, fol - les et sa - ges,
ff
a tempo
ff f
Come all! em-bark! Far from the
Em - bar - quez-vous! Je vais du
ff
ff

p
shore now we are drift - ing; O'er the riv - er our boat shall dart; Li - sa
pied, loin de le ri - ve Pous - ser le ba - teau va - cil - lant Li - se,
pp
dear, no lon - ger be fear - ful; Hold me close to thy trem - bling
ne sois pas si crain - ti - ve, Pres - se moi sur ton coeur trem -
heart. Ah, how can'st thou fear an - y dan - ger? To
blant. Eh! quoi, tu crain-drais les nau - fra - ges! Pé -
8
8
p

rall.
ff
a tempo
per - ish to - geth - er would bliss af - ford! Young and old,
rir en - sem - ble se - rait doux Jeu - nes et vieux,
rall.
ff
a tempo
fool - ish and wise, Come all! on board!
fol - les et sa - ges, Em - bar - quez - vous!
ff
ff
ff
f
To that fair isle I fain would con -
Je veux vous con - dui - re moi -
duct thee, Where they dance to a joy - ous song; Where of thy
mê - me Dans l'île où l'on danse aux chan - sons; Où de la
p
pp

voice, dear - est and sweet - est, Fai - ry ech - oes each tone pro -
voix de ce qu'on ai - me L'é - cho re - dit long - temps les
long. Bright pleas - ure de - lights e'er to wan - der, Come
sons. Le plai - sir ai - me les voy - a - ges, A -
cresc.
ff
a tempo
friends, come com-rades ere night grows dark. Young and old,
mis, pa - rents, ac - cou - rez tous. Jeu - nes et vieux;
fool - ish and wise, Come all! em - bark!
fol - les et sa - ges; Em - bar - quez - vous!

LOVE
(L'AMOUR)

ROSE HAREL
Translated by Arthur Westbrook

BENJAMIN GODARD
(1849–1895)


Andante quasi Adagio (♩=50)
VOICE
PIANO
pp
Yes, I love thee
Oui, je t'ai - me,
p
as some bright an - gel, Who from heav - en has ta - ken
comme un bel an - ge É - chap - pé du div - in sé -
f
p
cresc.
f
p
flight; As the ten-der bud wooed to full-est bloom By morn-ing's warmth and
jour, Com-me le bou - ton qui se chan-ge En fleur á l'au - be d'un beau
cresc.
f
p
pp
light. I love thee, I love thee, I
jour; Je t'ai - - - me, je t'ai - - me, je
pp

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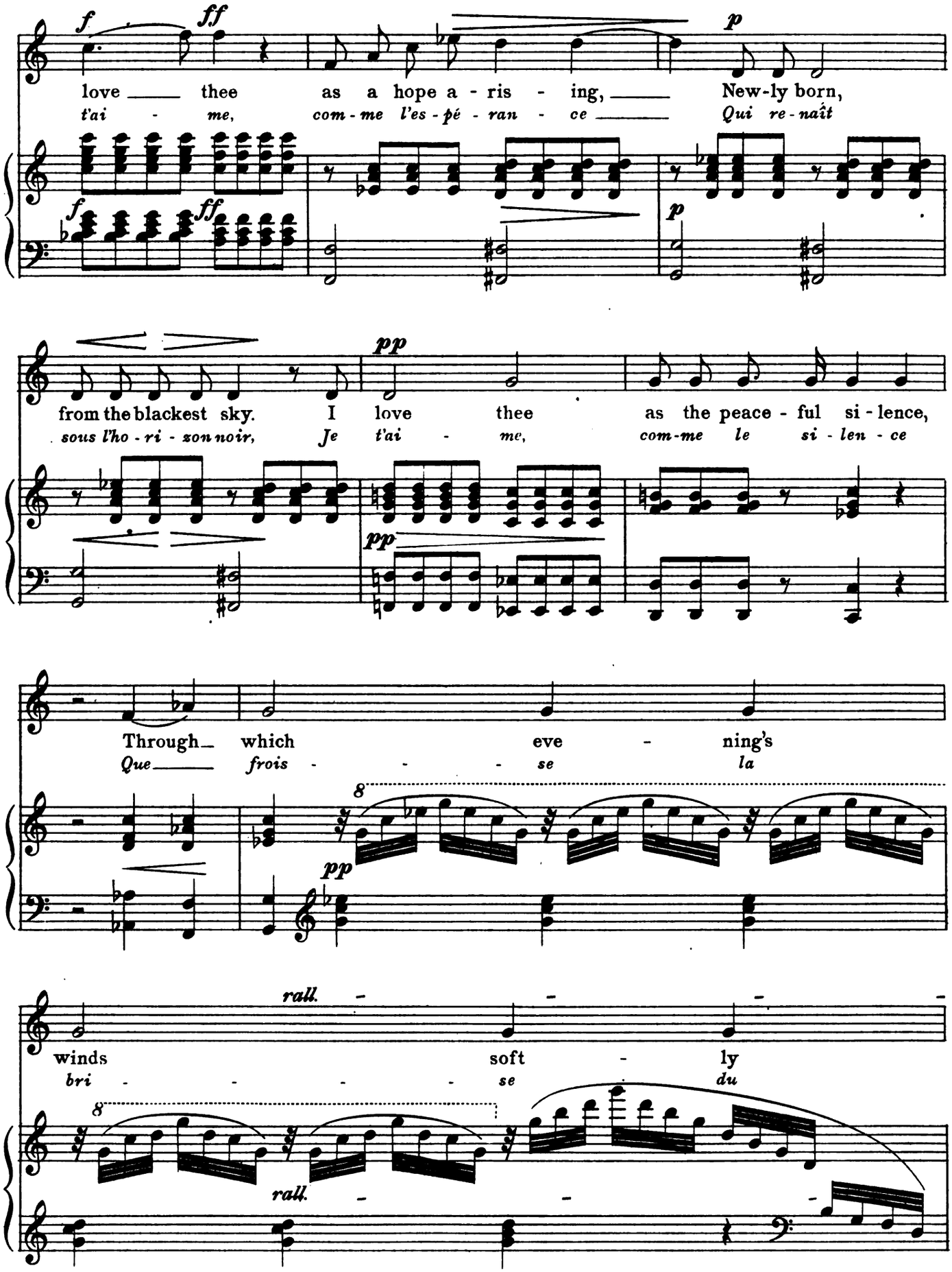
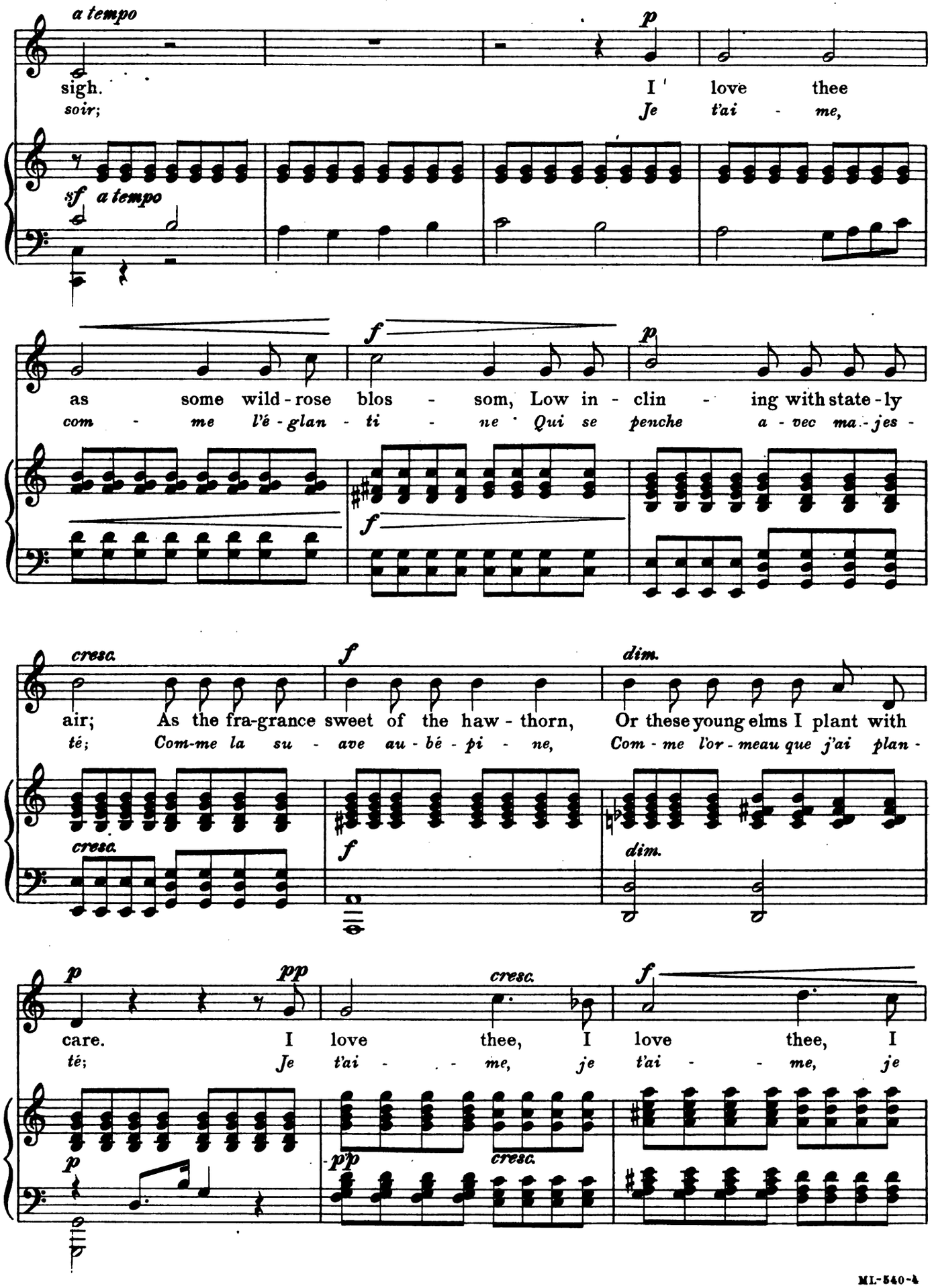
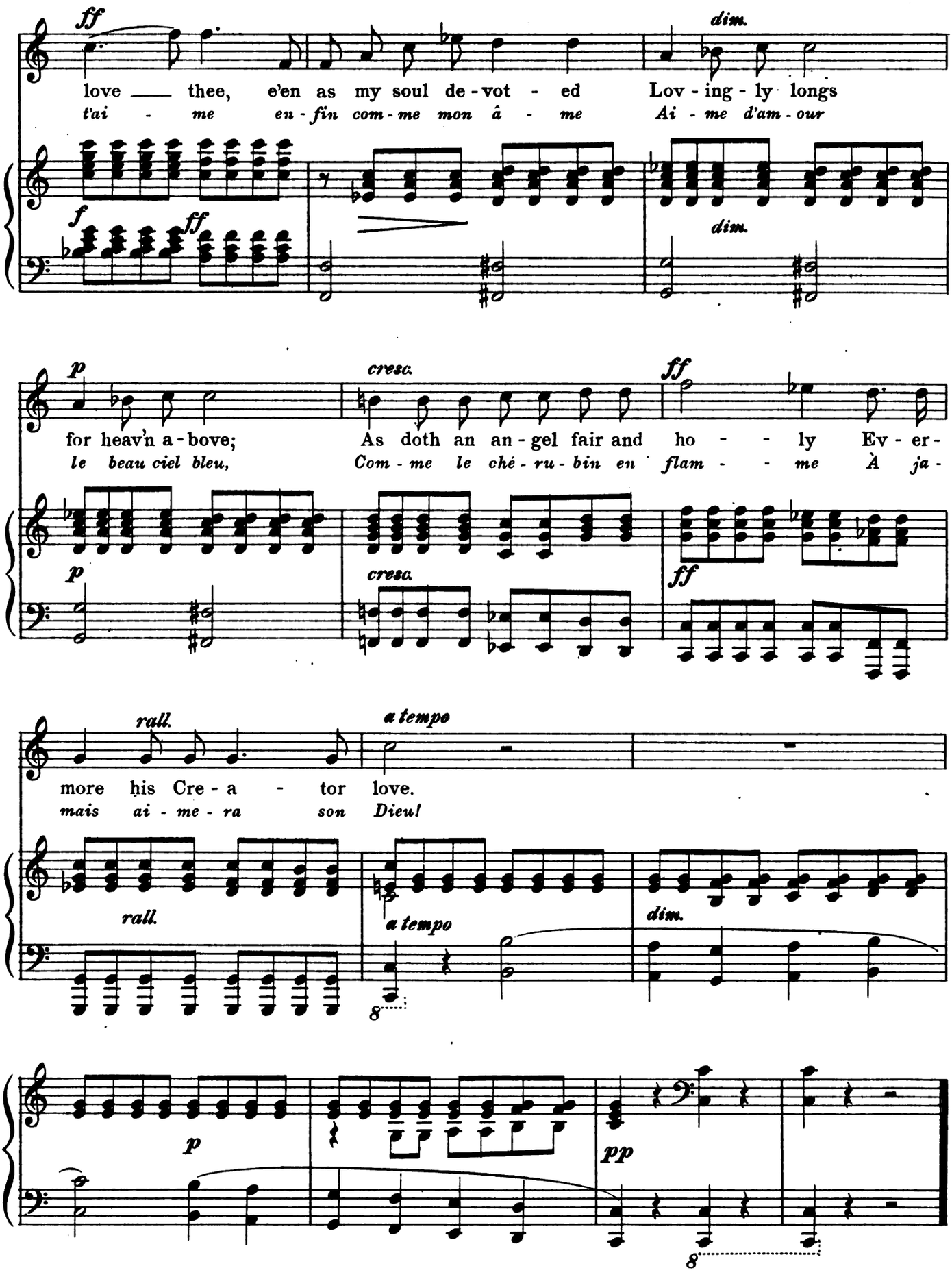

f
ff
p
love thee as a hope a - ris - ing, New-ly born,
t'ai - me, com - me l'es - pé - ran - ce Qui re - naît
pp
from the blackest sky. I love thee as the peace - ful si - lence,
sous l'ho - ri - zon noir, Je t'ai - me, com-me le si - len - ce
Through which eve - ning's
Que frois - - - se la
8
rall.
winds soft - ly
bri - - - - se du

a tempo
p
sigh.
I love thee
soir;
Je t'ai - me,
sf a tempo
f
p
as some wild - rose blos - som, Low in - clin - ing with state - ly
com - me l'é - glan - ti - ne Qui se penche a - vec ma - jes -
f
cresc.
f
dim.
air; As the fra-grance sweet of the haw - thorn, Or these young elms I plant with
té; Com-me la su - ave au - bé - pi - ne, Com - me l'or - meau que j'ai plan -
cresc.
f
dim.
p
pp
cresc.
f
care. I love thee, I love thee, I
té; Je t'ai - - me, je t'ai - - me, je
p
pp
cresc.

ff
dim.
love — thee, e'en as my soul de-vot-ed Lov-ing-ly longs
t'ai-me en-fin com-me mon â-me Ai-me d'am-our
f
ff
dim.
p
cresc.
ff
for heav'n a-bove; As doth an an-gel fair and ho-ly Ev-er-
le beau ciel bleu, Com-me le ché-ru-bin en flam-me À ja-
p
cresc.
ff
rall.
a tempo
more his Cre-a-tor love.
mais ai-me-ra son Dieu!
rall.
a tempo
dim.
8
p
pp
8

To Mme. Conneau

TO SPRING
(AU PRINTEMPS)

(Composed in Rome, about 1840)

JULES BARBIER (1825-)
Translated by Charles Fonteyn Manney

CHARLES GOUNOD
(1818-1893)

Animato *(Animé et avec entraînement)*

PIANO

p

Win - ter yields to the wiles of spring,
Le prin - temps chas - se les hi - vers

In the for - est the bird - lings sing,
Et sou - rit dans les ar - bres verts

Ver - dant mead - ows are gay a - new with
Sous la feuil - le nou - vel - le pas - sent

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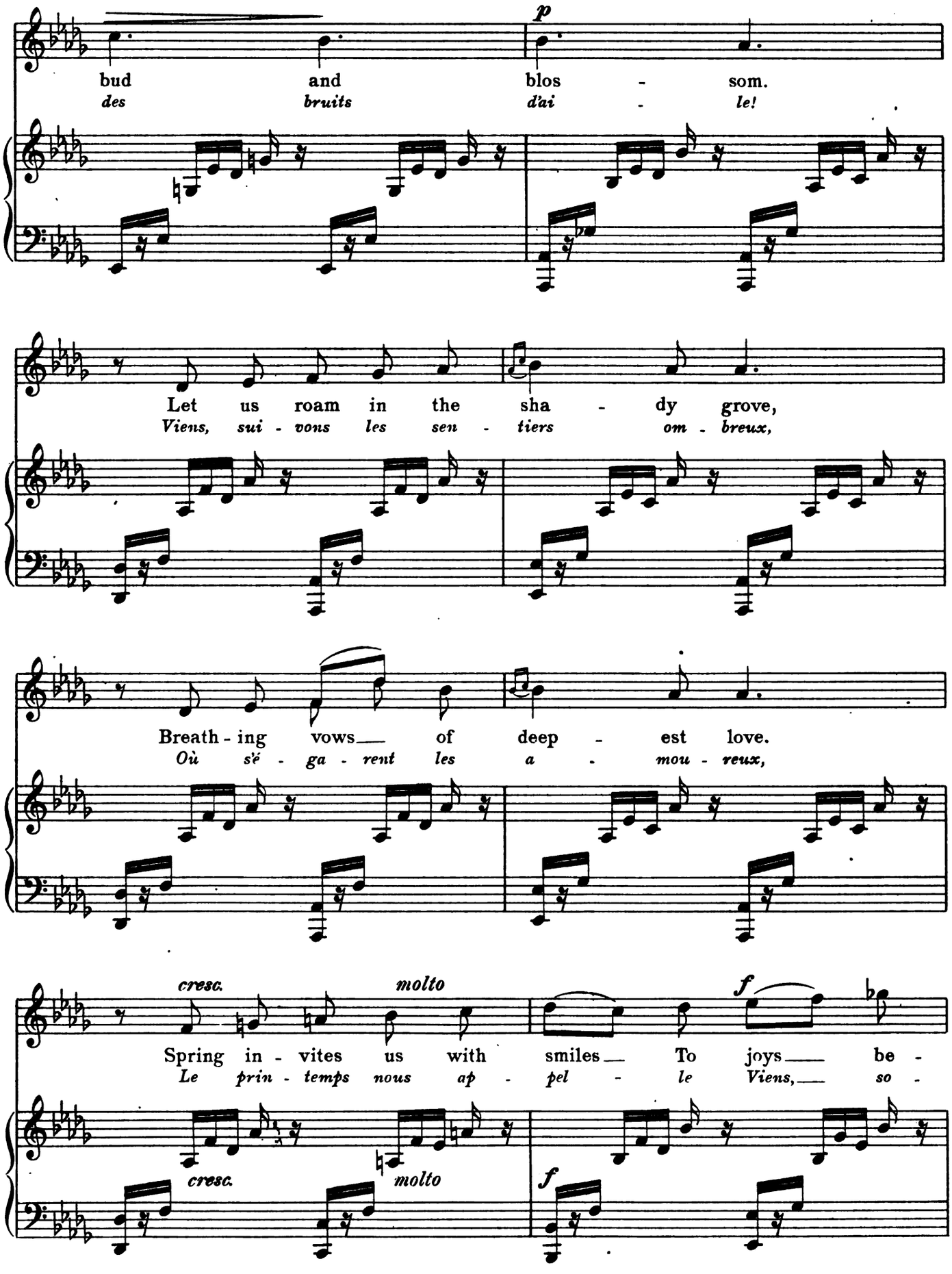
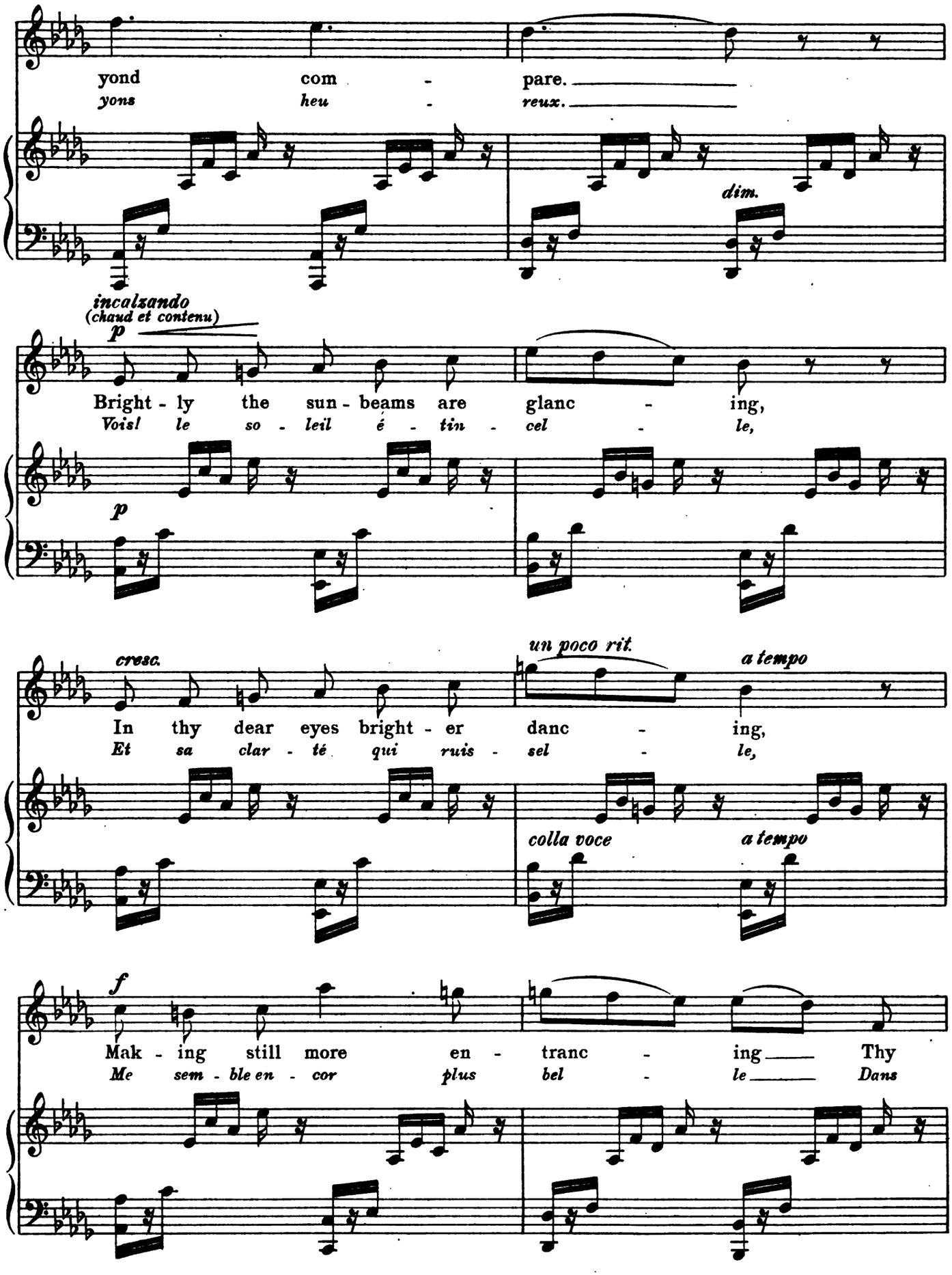
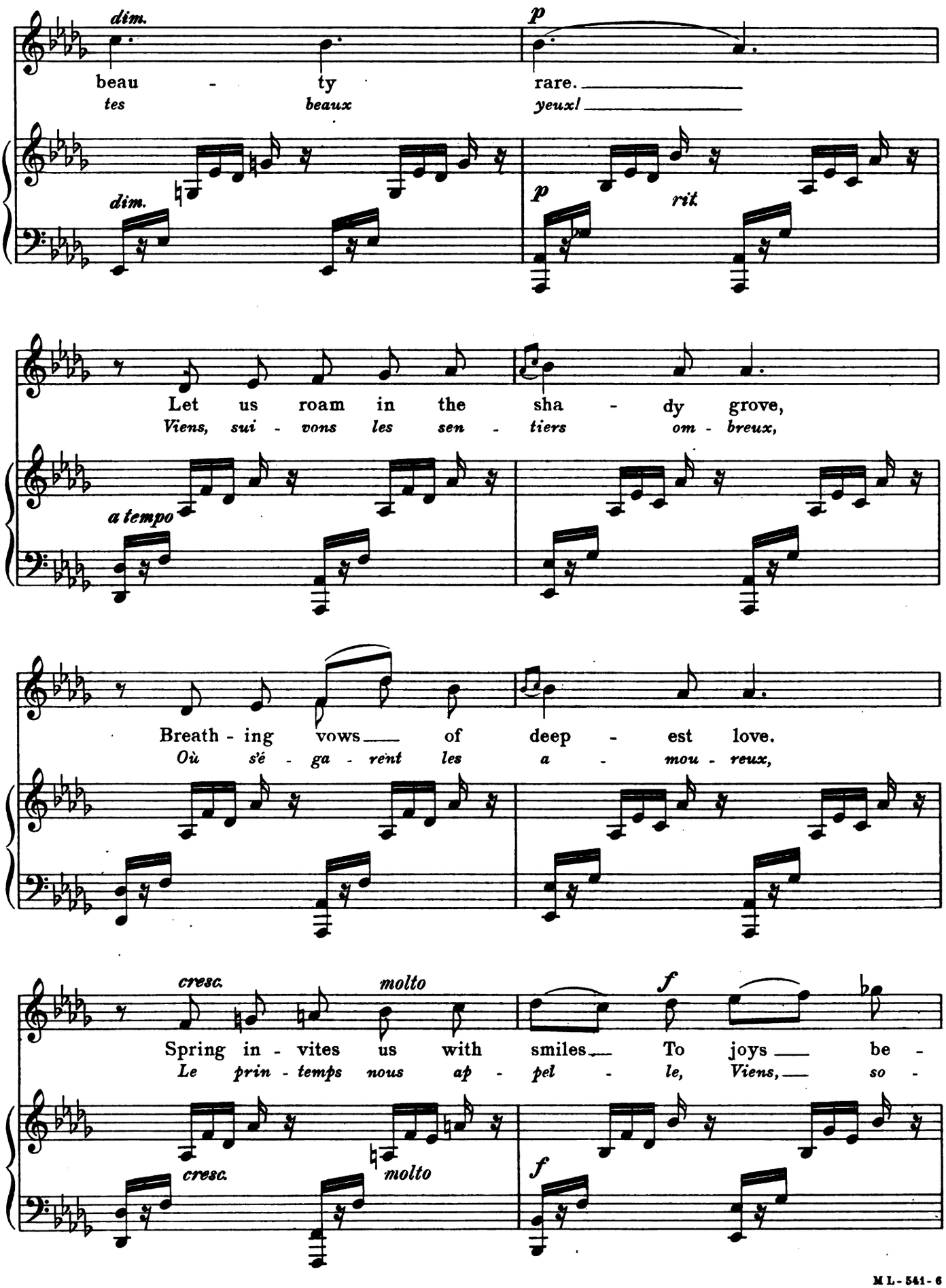
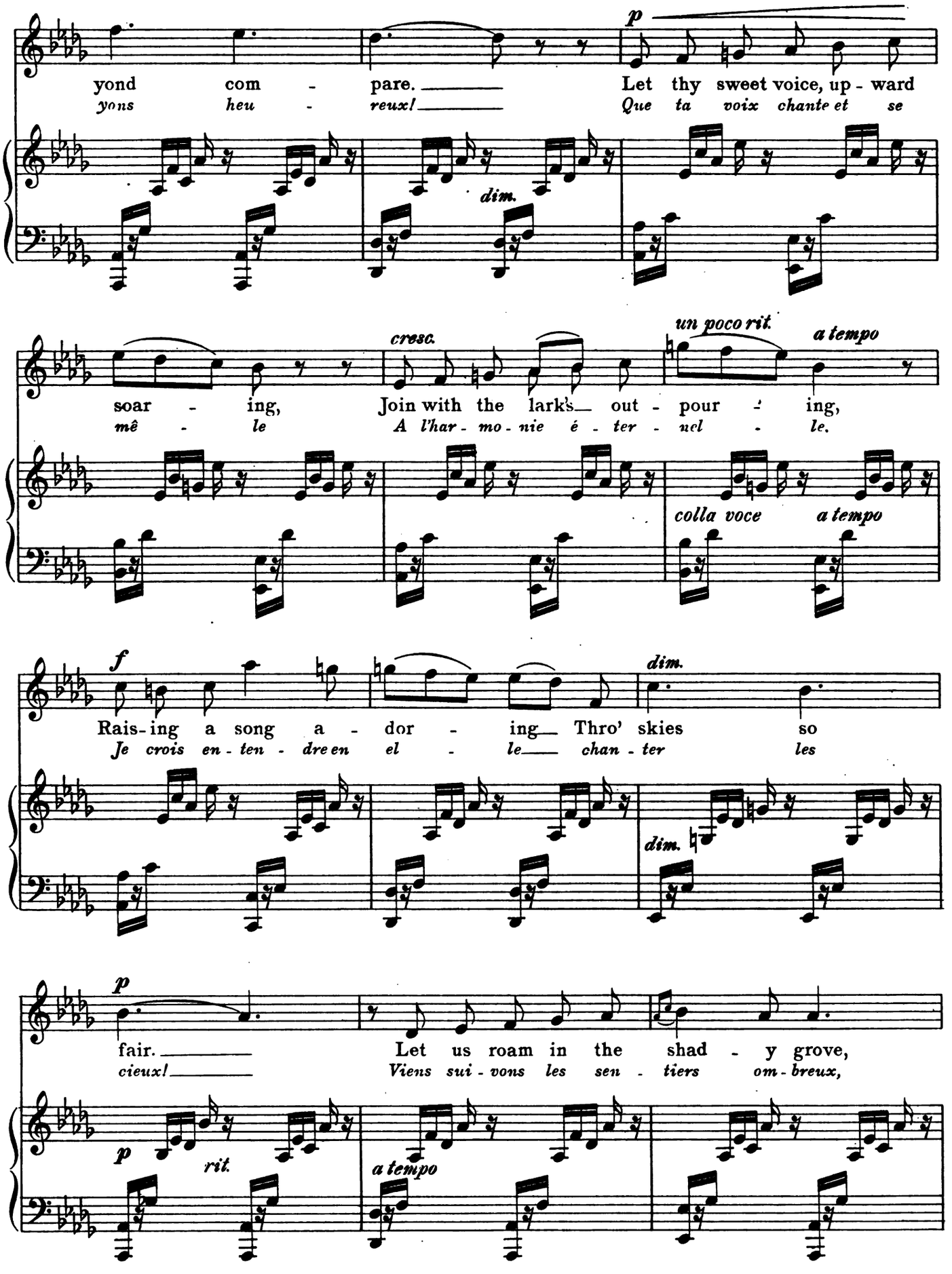
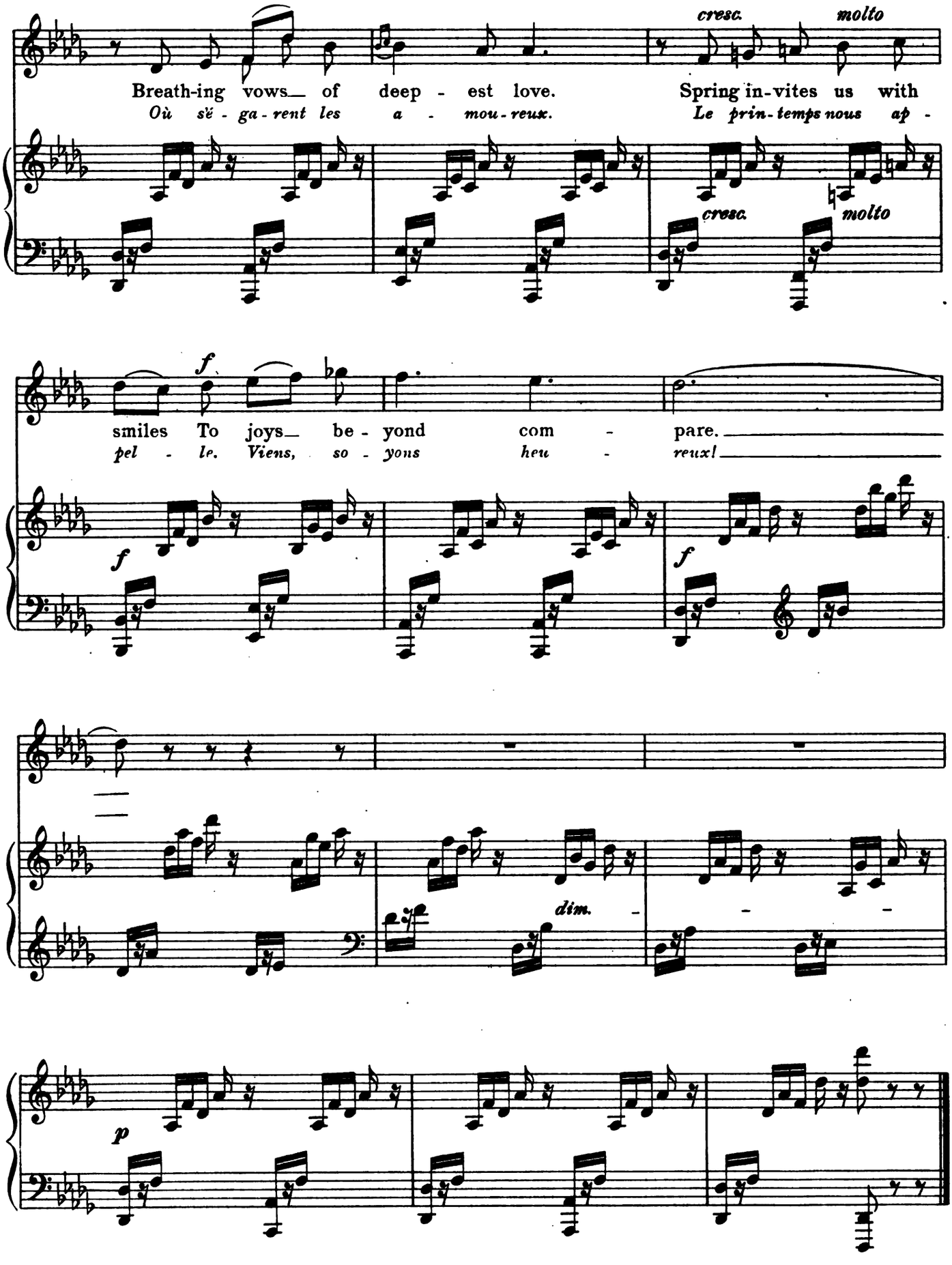

p
bud and blos - som.
des bruits d'ai - le!
Let us roam in the sha - dy grove,
Viens, sui - vons les sen - tiers om - breux,
Breath - ing vows of deep - est love.
Où s'é - ga - rent les a - mou - reux,
cresc.
molto
f
Spring in - vites us with smiles To joys be -
Le prin - temps nous ap - pel - le Viens, so -
cresc.
molto
f

yond com - pare.
yons heu - reux.
dim.
incalzando
(chaud et contenu)
p
Bright - ly the sun - beams are glanc - ing,
Voisl le so - leil é - tin - cel - le,
p
cresc.
un poco rit.
a tempo
In thy dear eyes bright - er danc - ing,
Et sa clar - té qui ruis - sel - le,
colla voce
a tempo
f
Mak - ing still more en - tranc - ing Thy
Me sem - ble en - cor plus bel - le Dans

dim.
p
beau - ty rare.
tes beaux yeux!
dim.
p
rit.
Let us roam in the sha - dy grove,
Viens, sui - vons les sen - tiers om - breux,
a tempo
Breath - ing vows of deep - est love.
Où s'é - ga - rent les a - mou - reux,
cresc.
molto
f
Spring in - vites us with smiles To joys be -
Le prin - temps nous ap - pel - le, Viens, so -
cresc.
molto
f

yond com - pare.
yons heu - reux!
Let thy sweet voice, up - ward
Que ta voix chante et se
p
dim.
soar - ing,
mê - le
Join with the lark's out - pour - ing,
A l'har - mo - nie é - ter - nel - le.
cresc.
un poco rit.
a tempo
colla voce
a tempo
Rais - ing a song a - dor - ing Thro' skies so
Je crois en - ten - dre en el - le chan - ter les
f
dim.
dim.
fair.
cieux!
Let us roam in the shad - y grove,
Viens sui - vons les sen - tiers om - breux,
p
rit.
a tempo

cresc.
molto
Breath-ing vows of deep - est love.
Où s'ë - ga - rent les a - mou - reux.
Spring in-vites us with
Le prin-temps nous ap -
cresc.
molto
f
smiles To joys be - yond com - pare.
pel - le. Viens, so - yons heu - reux!
f
f
dim.
p

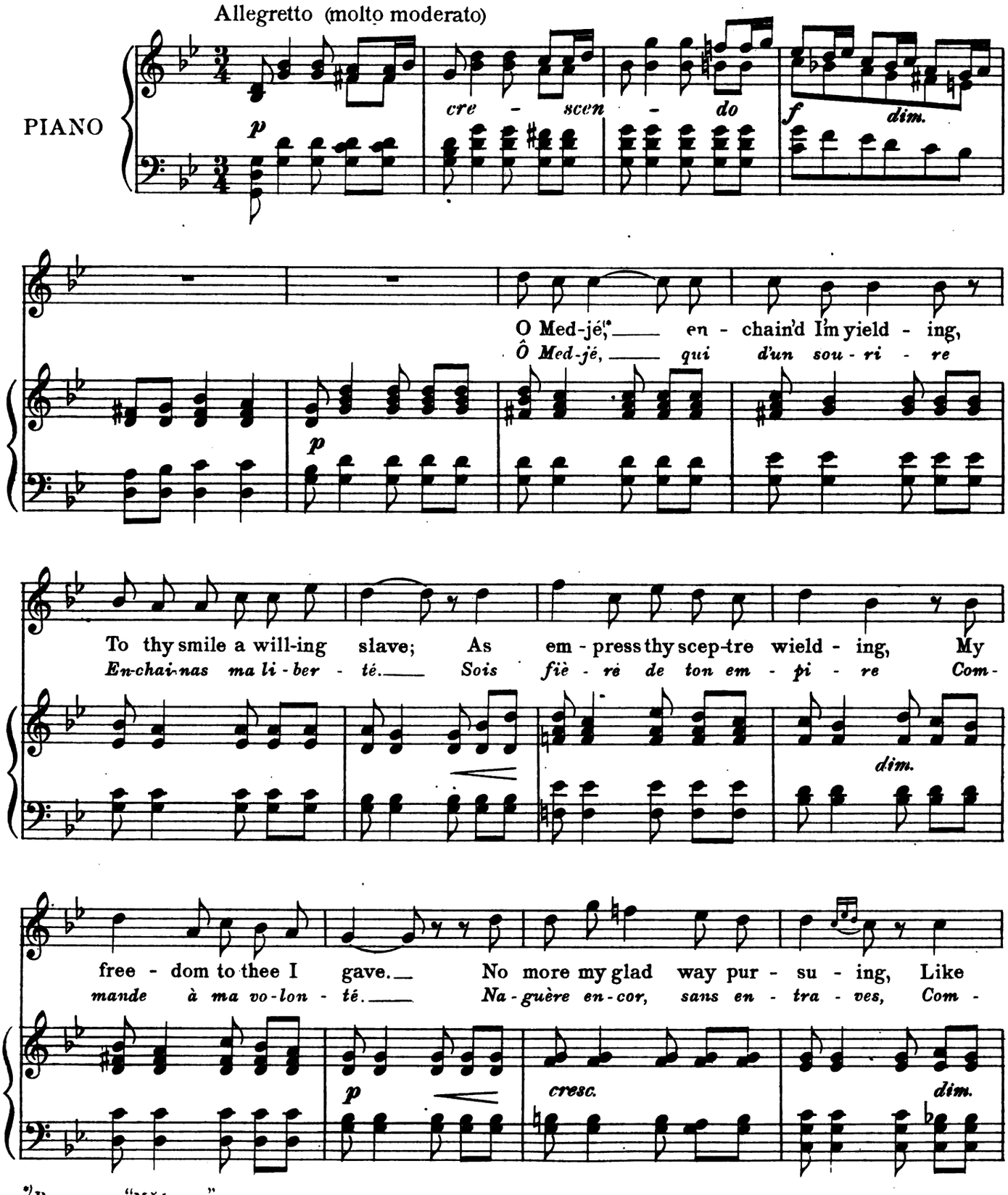
À Madame Jules Barbier

MEDJÉ

(AN ARABIAN SONG)

(CHANSON ARABE)

JULES BARBIER (1825 -)
Translated by Arthur Westbrook

CHARLES GOUNOD
(1818 - 1893)

Allegretto (molto moderato)
PIANO
p
cre - scen - do
f
dim.
O Med-jé,* en - chain'd I'm yield - ing,
Ô Med-jé, qui d'un sou - ri - re
p
To thy smile a will-ing slave; As em - press thy scep-tre wield - ing, My
En-chai-nas ma li-ber - té. Sois fiè - re de ton em - pi - re Com -
dim.
free - dom to thee I gave. No more my glad way pur - su - ing, Like
mande à ma vo-lon - té. Na-guère en-cor, sans en - tra - ves, Com -
p
cresc.
dim.

*) Pronounce, "Měd-yea"

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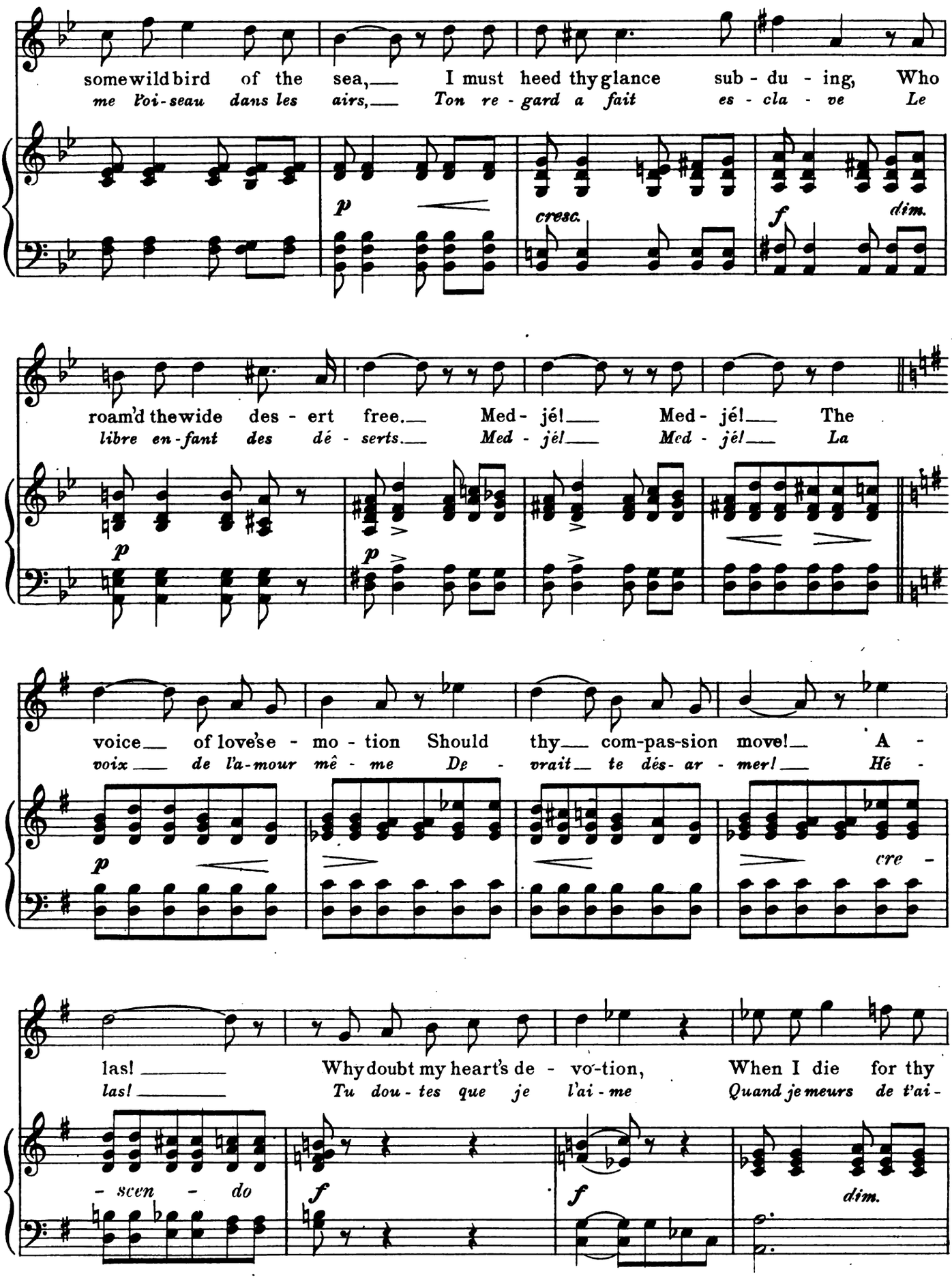
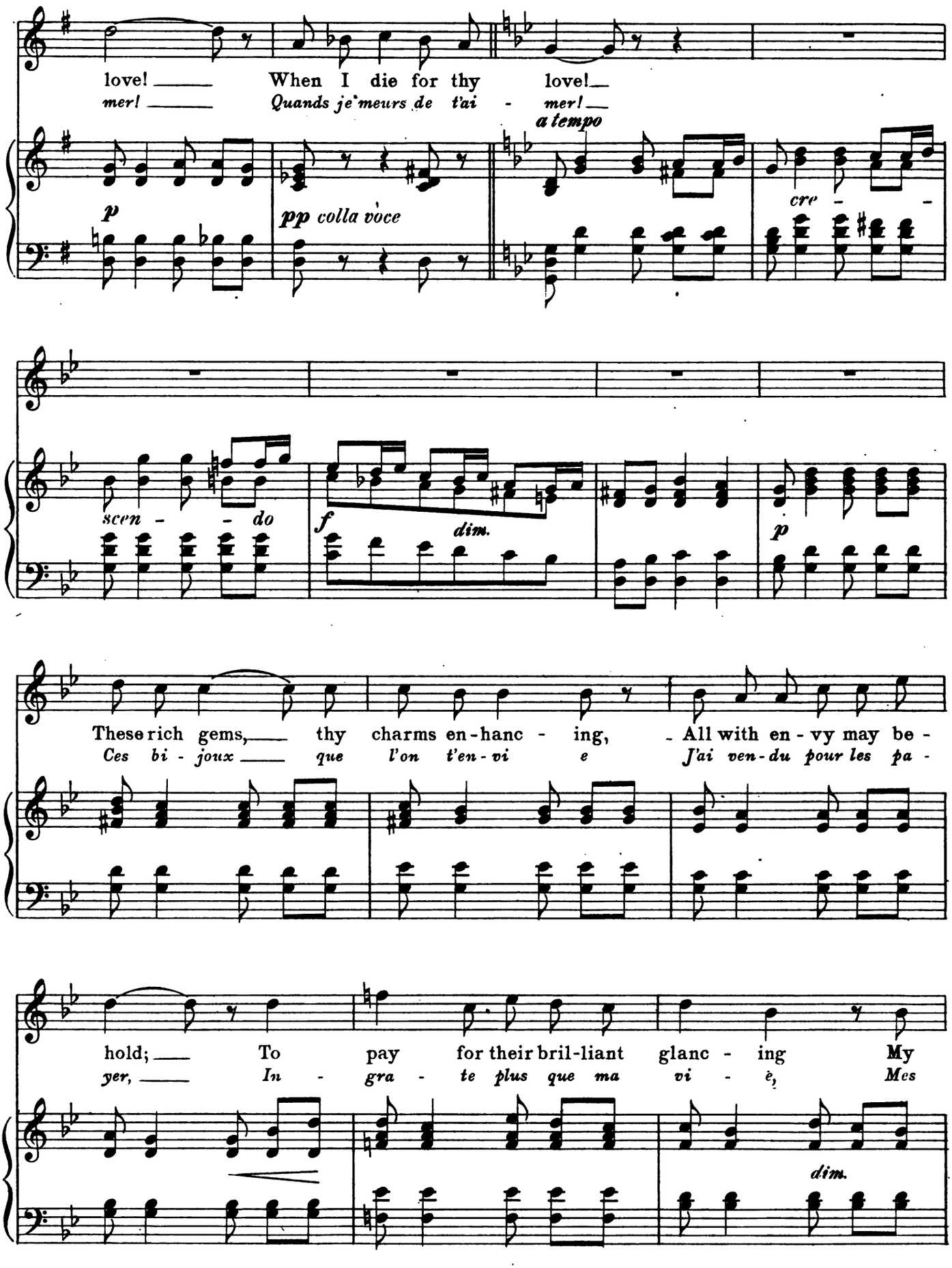
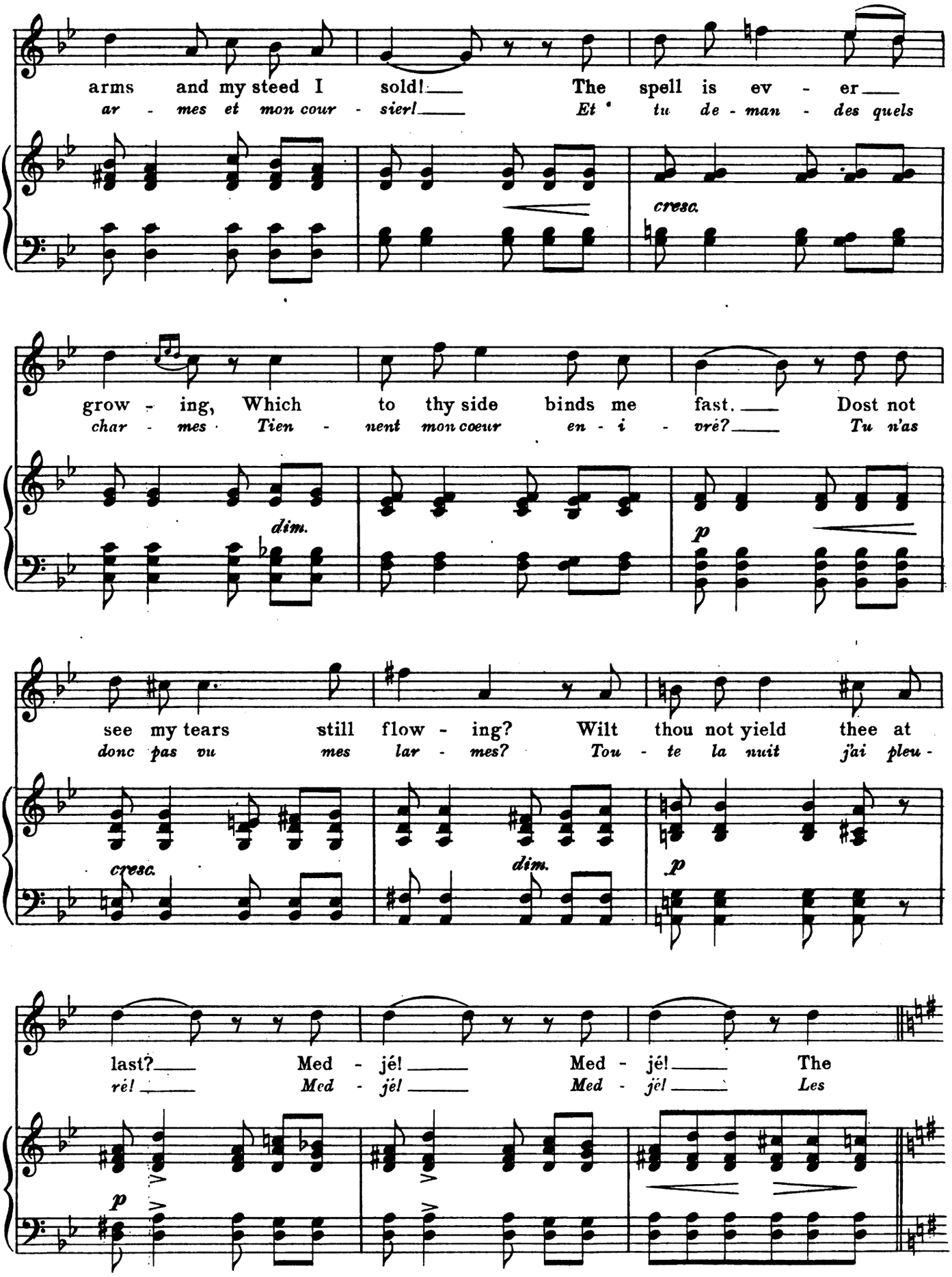
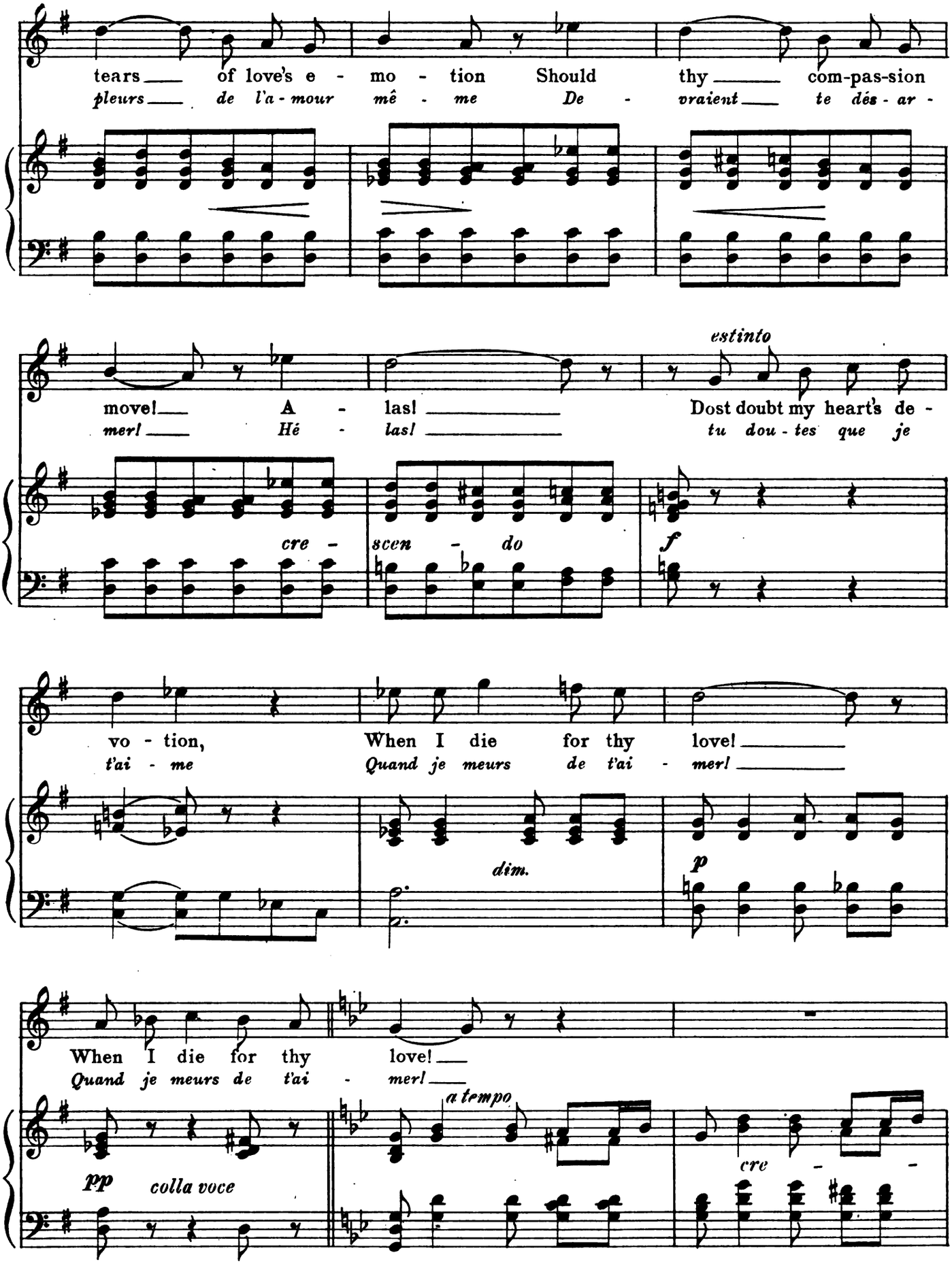
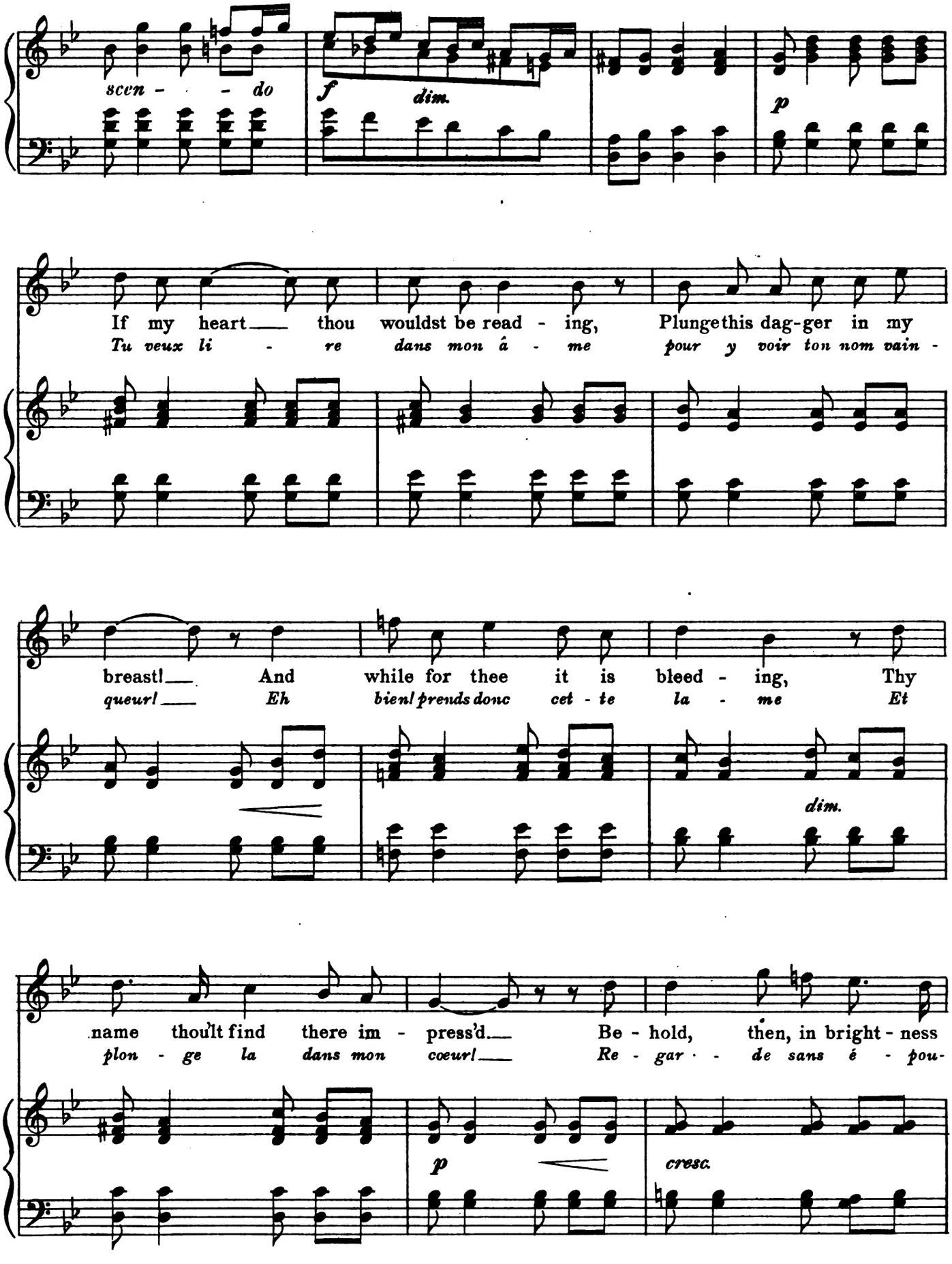
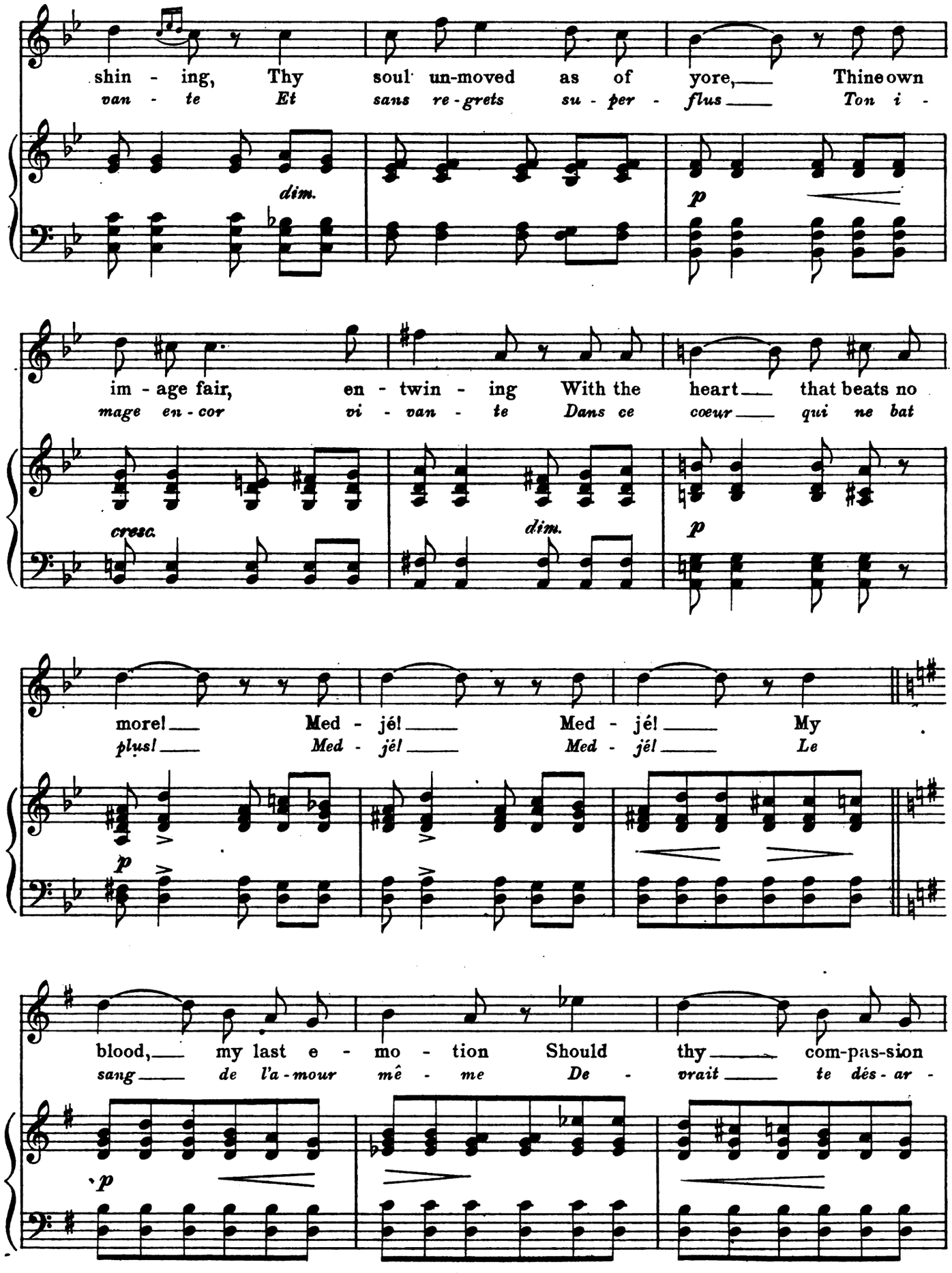
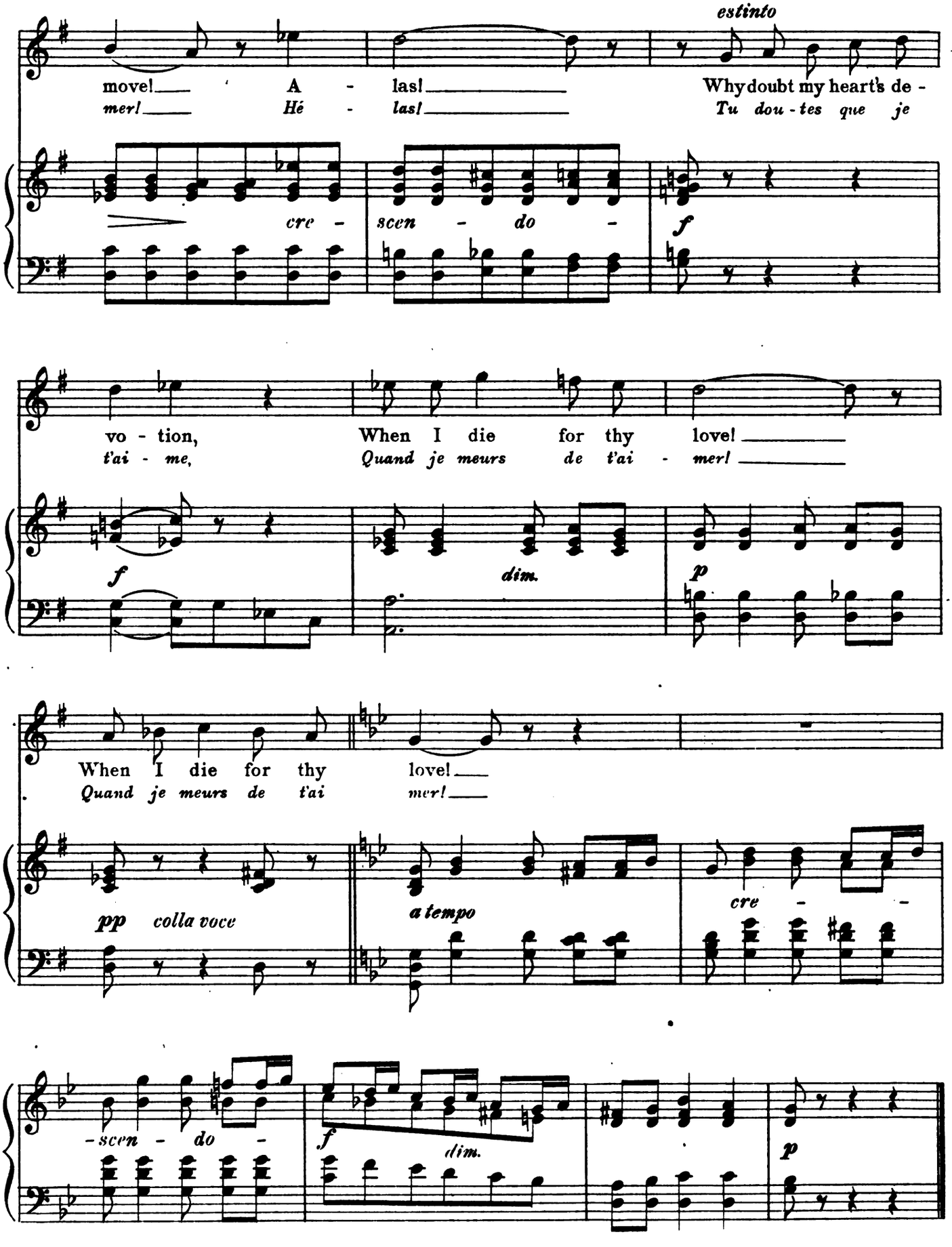
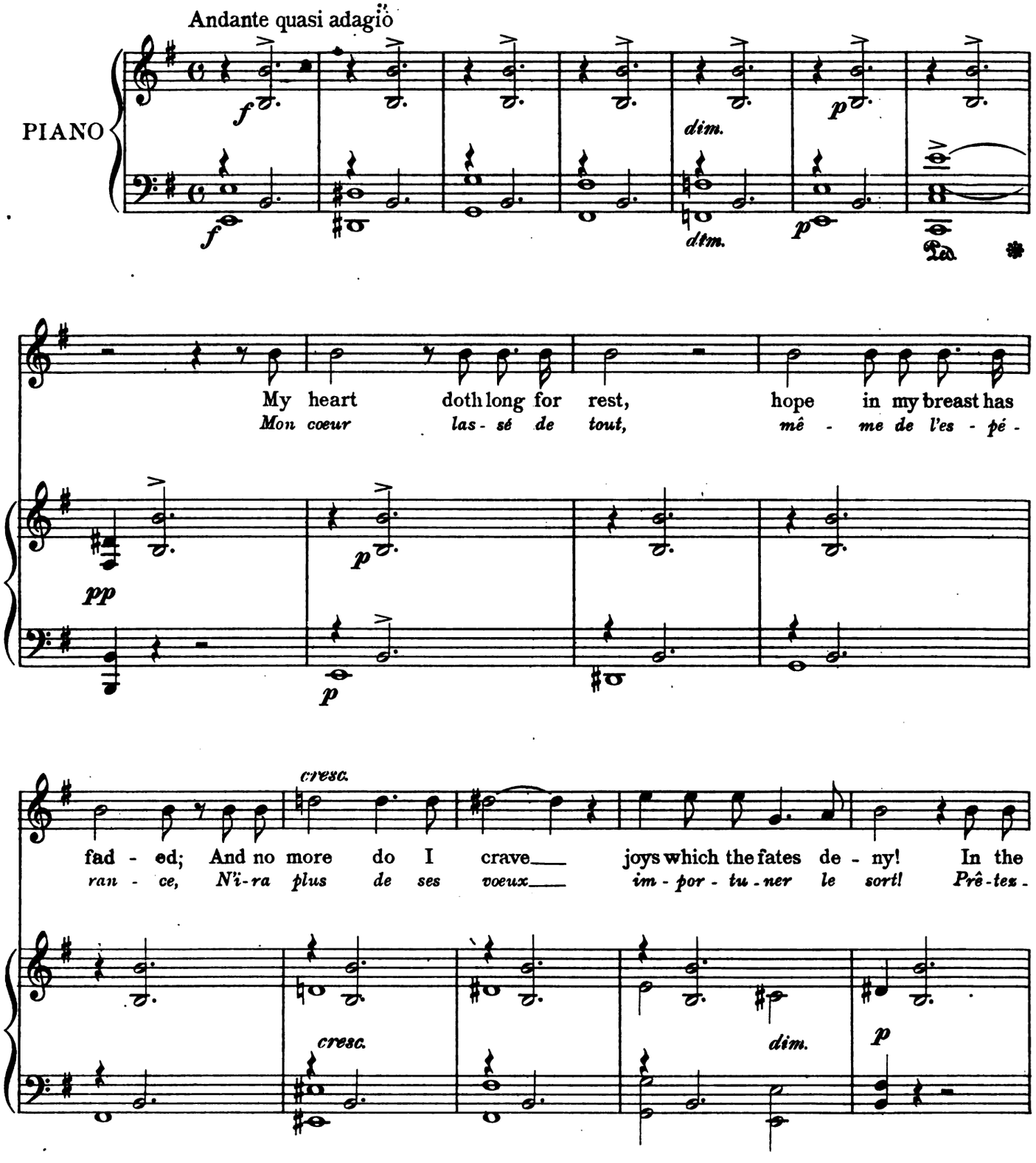

some wild bird of the sea, I must heed thy glance sub - du - ing, Who
me l'oi-seau dans les airs, Ton re - gard a fait es - cla - ve Le
p
cresc.
f
dim.
roam'd the wide des - ert free. Med - jé! Med - jé! The
libre en-fant des dé - serts. Med - jé! Med - jé! La
p
p
voice of love's e - mo - tion Should thy com-pas-sion move! A -
voix de l'a-mour mê - me De - vrait te dés- ar - mer! Hé -
p
cre -
las! Why doubt my heart's de - vo-tion, When I die for thy
las! Tu dou - tes que je l'ai - me Quand je meurs de t'ai -
- scen - do
f
f
dim.

love! When I die for thy love!
mer! Quands je meurs de t'ai - mer!
a tempo
p
pp colla voce
cre - -
scen - - do
f
dim.
p
These rich gems, thy charms en-hanc - ing, All with en - vy may be -
Ces bi - joux que l'on t'en - vi e J'ai ven - du pour les pa -
hold; To pay for their bril-liant glanc - ing My
yer, In - gra - te plus que ma vi - e, Mes
dim.

arms and my steed I sold! The spell is ev - er
ar - mes et mon cour - sier! Et tu de - man - des quels
cresc.
grow - ing, Which to thy side binds me fast. Dost not
char - mes Tien - nent mon coeur en - i - vré? Tu n'as
dim.
p
see my tears still flow - ing? Wilt thou not yield thee at
donc pas vu mes lar - mes? Tou - te la nuit j'ai pleu -
cresc.
dim.
p
last? Med - jé! Med - jé! The
ré! Med - jé! Med - jé! Les
p

tears of love's e - mo - tion Should thy com-pas-sion
pleurs de l'a - mour mê - me De - vraient te dés - ar -
estinto
move! A - las! Dost doubt my heart's de -
mer! Hé - las! tu dou - tes que je
cre - scen - do
f
vo - tion, When I die for thy love!
t'ai - me Quand je meurs de t'ai - mer!
dim.
p
When I die for thy love!
Quand je meurs de t'ai - mer!
a tempo
pp colla voce
cre -


scen - - do
f
dim.
p
If my heart thou wouldst be read - ing, Plunge this dag-ger in my
Tu veux li - re dans mon â - me pour y voir ton nom vain -
breast! And while for thee it is bleed - ing, Thy
queur! Eh bien! prends donc cet - te la - me Et
dim.
name thou'lt find there im - press'd. Be - hold, then, in bright - ness
plon - ge la dans mon cœur! Re - gar - de sans é - pou-
p
cresc.

shin - ing, Thy soul un-moved as of yore, Thine own
van - te Et sans re-grets su - per - flus Ton i -
dim.
p
im - age fair, en - twin - ing With the heart that beats no
mage en-cor vi - van - te Dans ce coeur qui ne bat
cresc.
dim.
p
more! Med - jé! Med - jé! My
plus! Med - jé! Med - jé! Le
p
blood, my last e - mo - tion Should thy com-pas-sion
sang de l'a-mour mê - me De - vrait te dés - ar -
p

estinto
move! A - las! Why doubt my heart's de -
mer! Hé - las! Tu dou - tes que je
cre - scen - do -
f
vo - tion, When I die for thy love!
t'ai - me, Quand je meurs de t'ai - mer!
f
dim.
p
When I die for thy love!
Quand je meurs de t'ai mer!
pp colla voce
a tempo
cre - -
- scen - do -
f
dim.
p

THE VALLEY
(LE VALLON)

(Composed in Rome, about 1840)

ALPHONSE de LAMARTINE (1790-1869)
Translated by Arthur Westbrook

CHARLES GOUNOD
(1818-1893)

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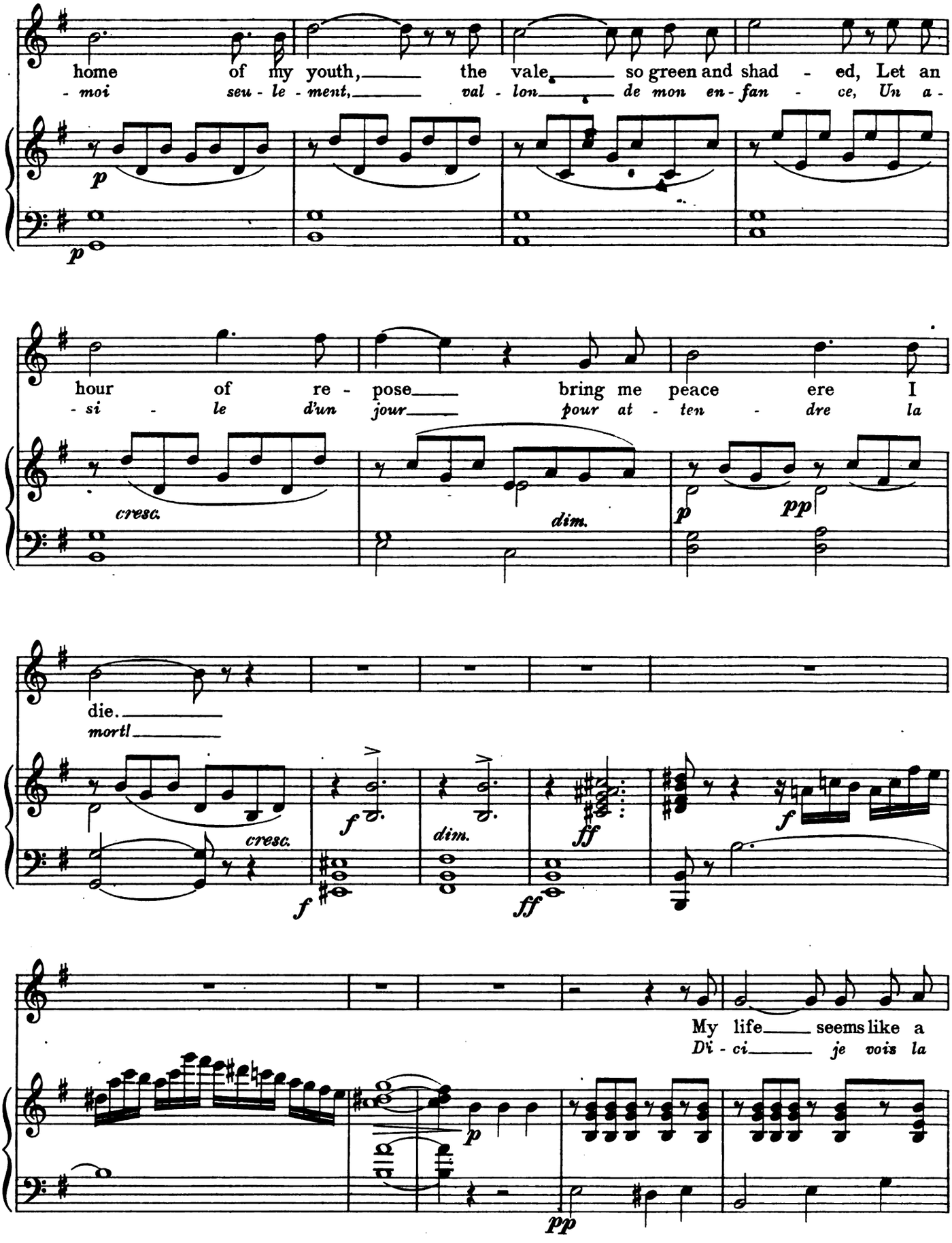
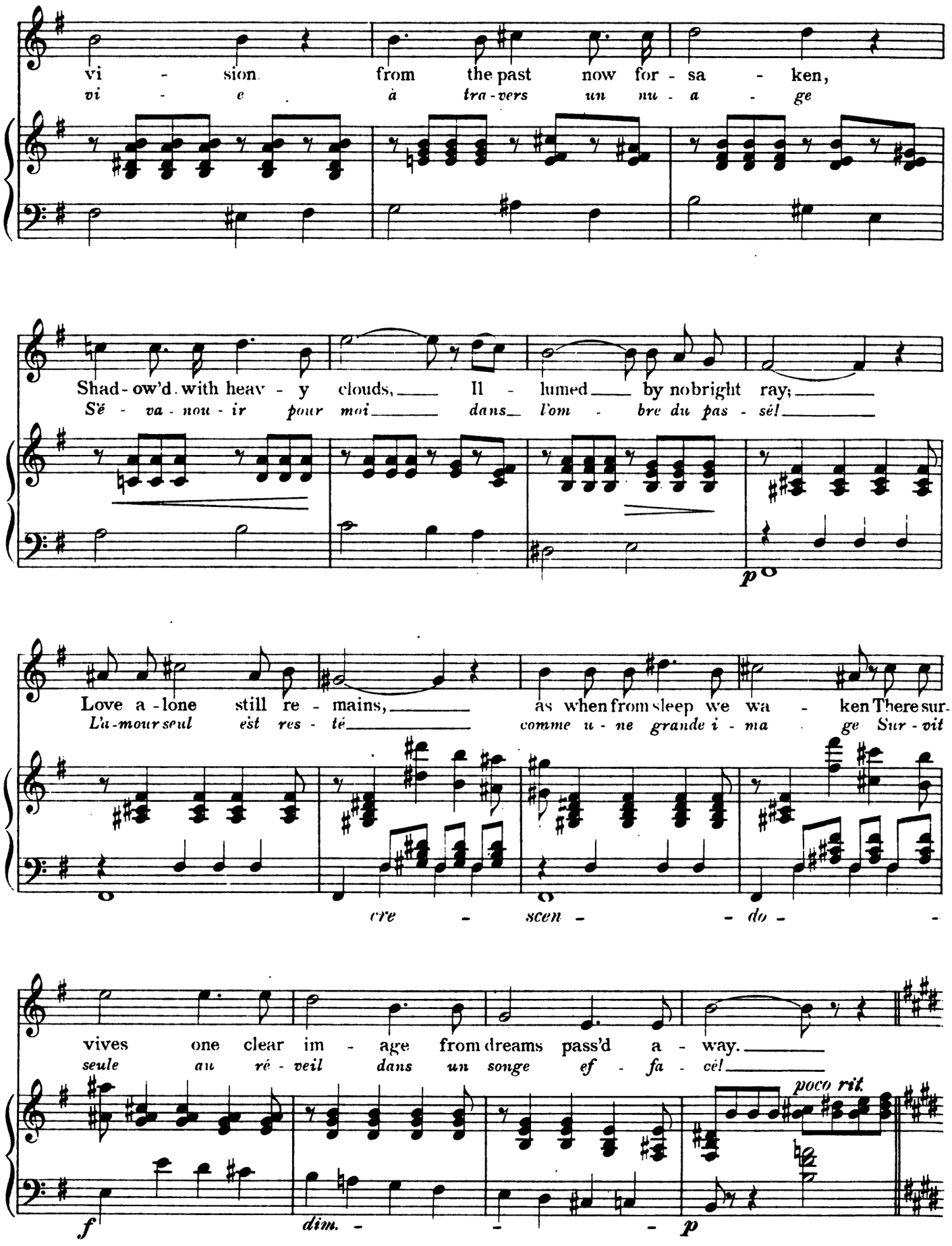
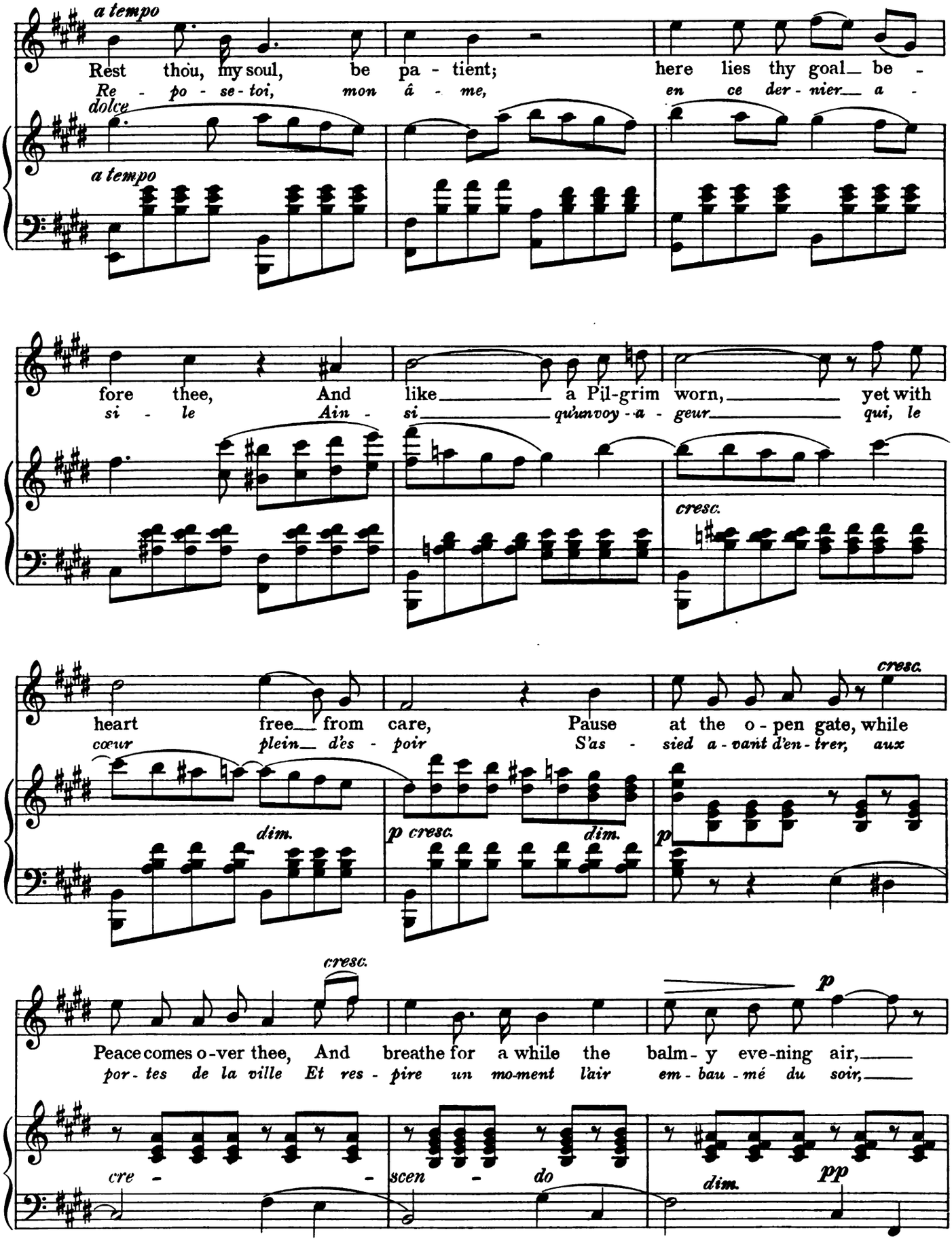
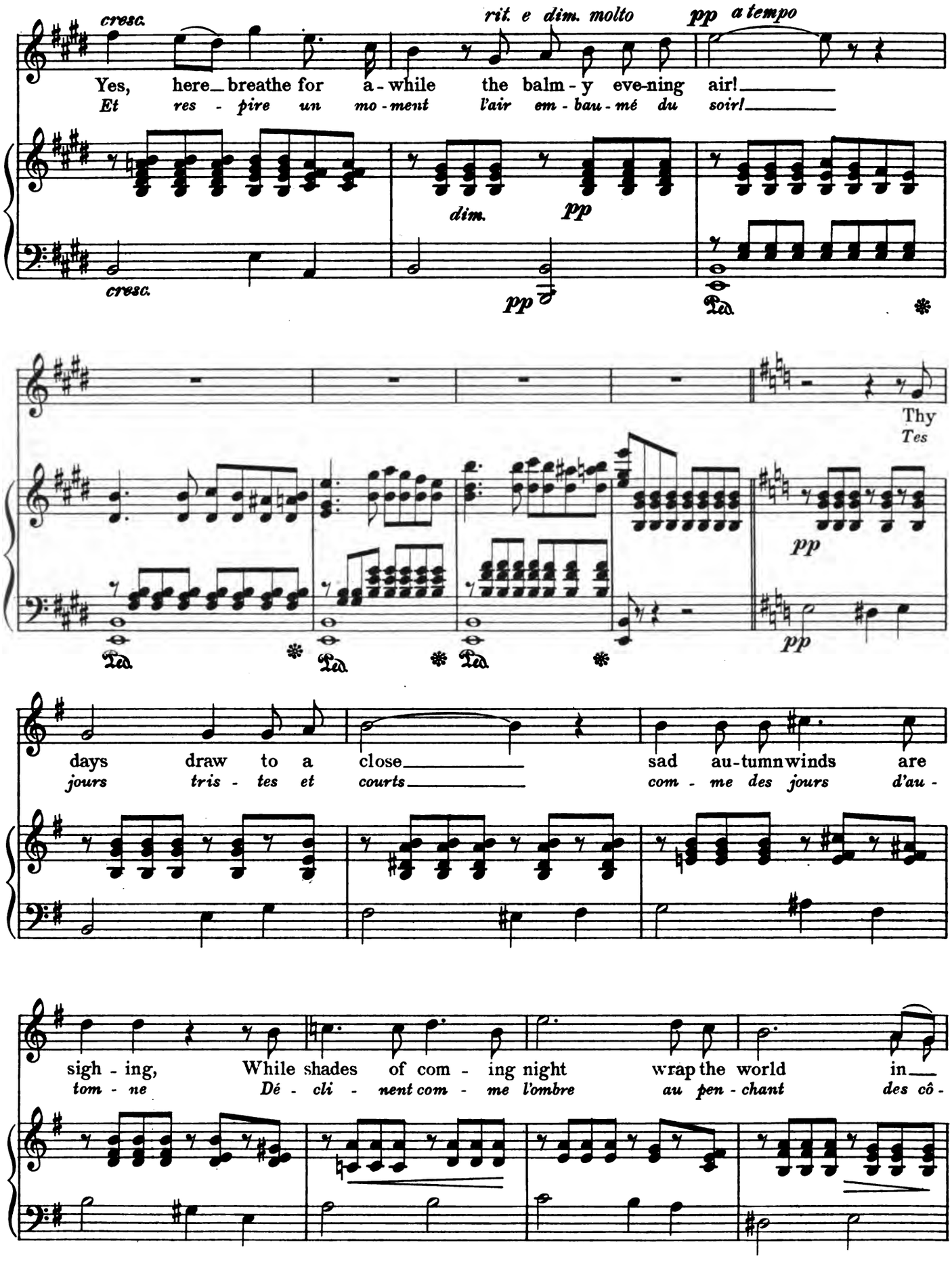
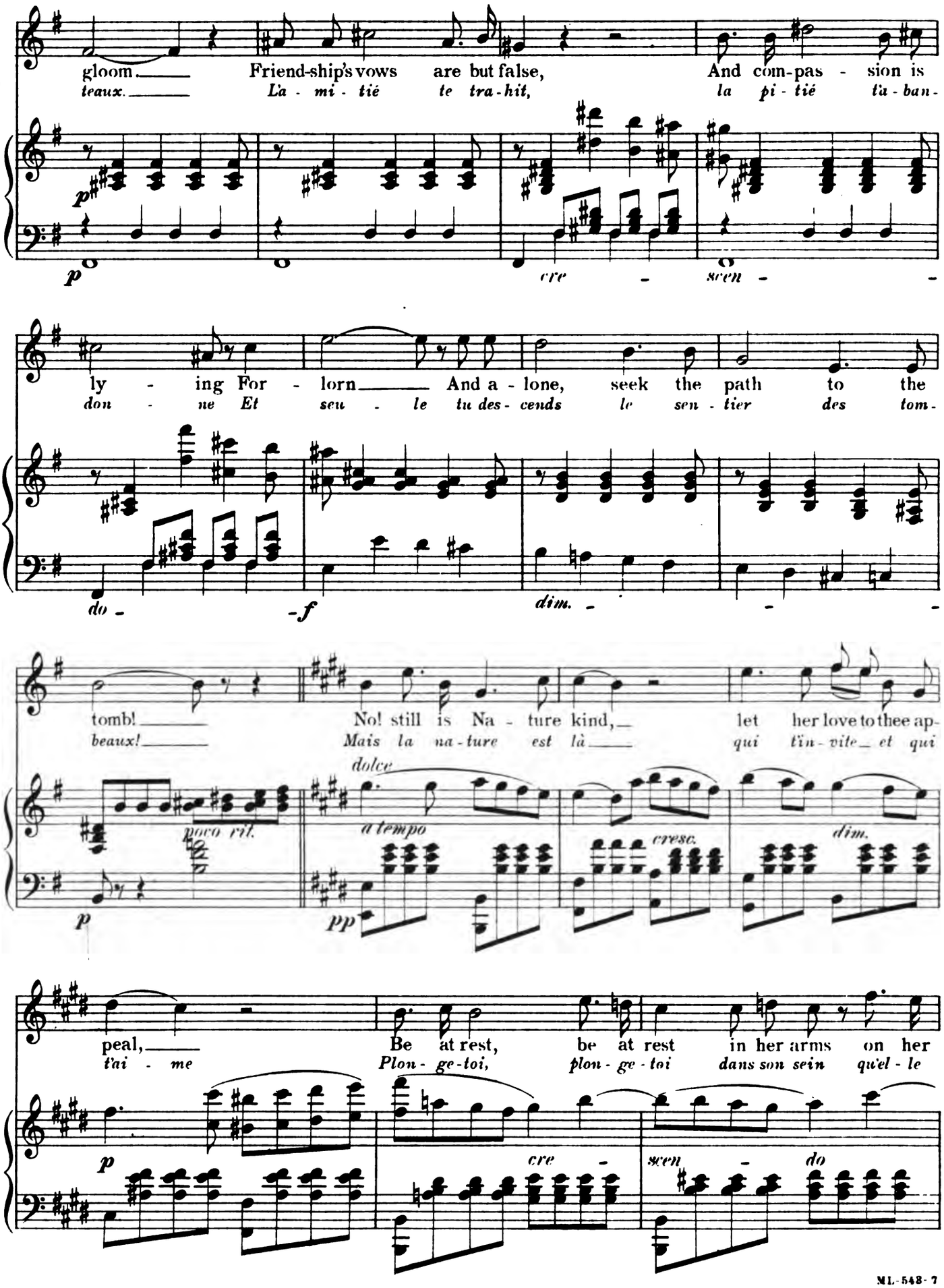
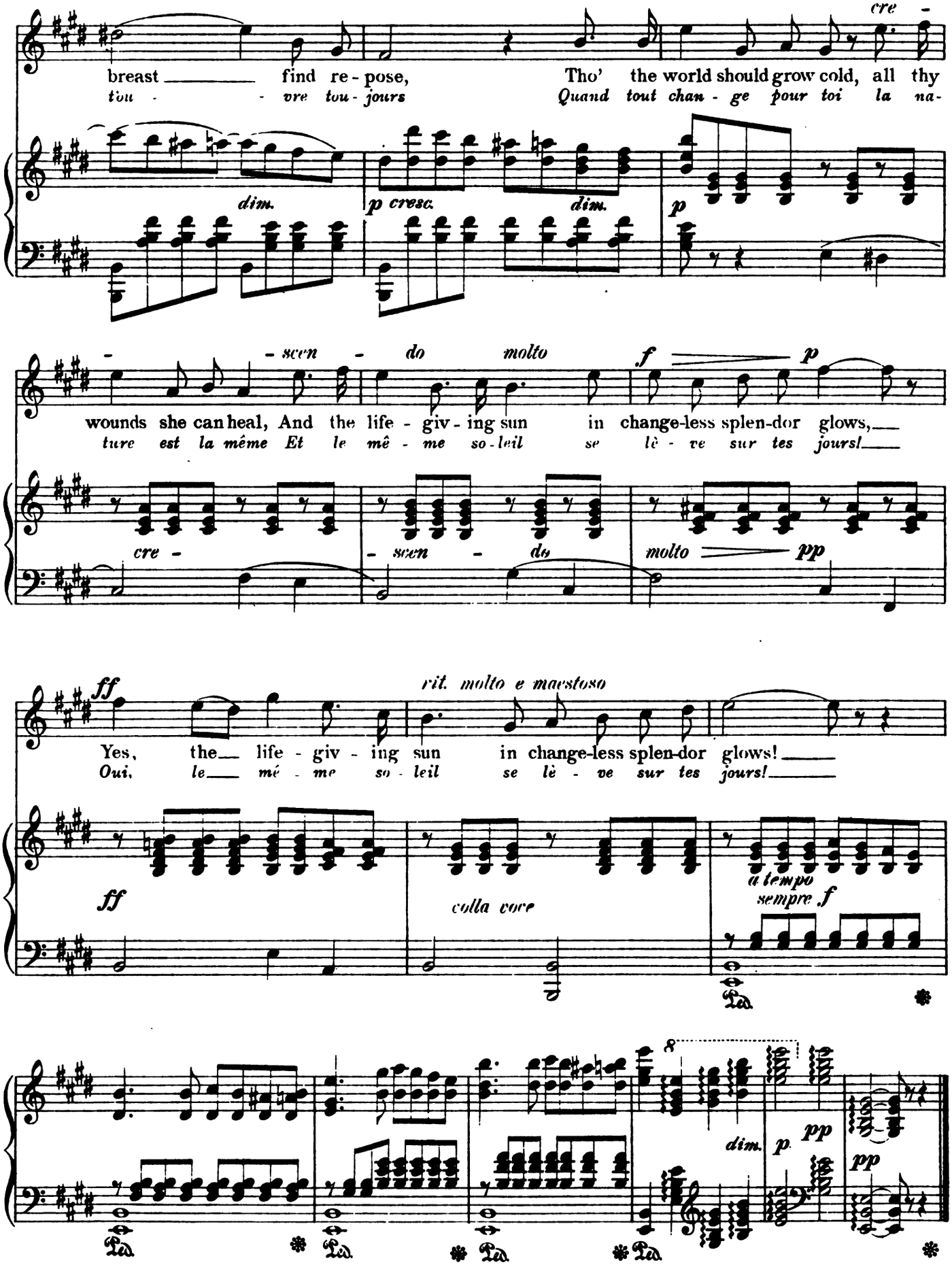

home of my youth, the vale so green and shad - ed, Let an
- moi seu - le - ment, val - lon de mon en - fan - ce, Un a -
p
p
hour of re - pose bring me peace ere I
- si - le d'un jour pour at - ten - dre la
cresc.
dim.
p
pp
die.
mort!
cresc.
f
f
dim.
ff
ff
f
My life seems like a
Di - ci je vois la
p
pp

vi - sion from the past now for - sa - ken,
vi - e à tra-vers un nu - a - ge
Shad-ow'd with heav - y clouds, Il - lumed by no bright ray;
S'é - va - nou - ir pour moi dans l'om - bre du pas - sé!
p
Love a-lone still re - mains, as when from sleep we wa - ken There sur-
L'a-mour seul est res - té comme u - ne grande i - ma - ge Sur - vit
cre - scen - do -
vives one clear im - age from dreams pass'd a - way.
seule au ré - veil dans un songe ef - fa - cé!
poco rit.
f
dim. -
p

a tempo
Rest thou, my soul, be pa - tient; here lies thy goal be -
Re - po - se-toi, mon â - me, en ce der - nier a -
dolce
a tempo
fore thee, And like a Pil-grim worn, yet with
si - le Ain - si qu'un voy - a - geur qui, le
cresc.
heart free from care, Pause at the o - pen gate, while
cœur plein d'es - poir S'as - sied a - vant d'en - trer, aux
cresc.
dim.
p cresc.
dim.
p
cresc.
p
Peace comes o-ver thee, And breathe for a while the balm - y eve-ning air,
por - tes de la ville Et res - pire un mo-ment l'air em - bau - mé du soir,
cre - scen - do
dim.
pp

cresc.
rit. e dim. molto
pp
a tempo
Yes, here breathe for a-while the balm-y eve-ning air!
Et res-pire un mo-ment l'air em-bau-mé du soir!
dim.
pp
cresc.
pp
Ped.
Thy
Tes
pp
pp
Ped.
Ped.
Ped.
days draw to a close sad au-tumn winds are
jours tris-tes et courts com-me des jours d'au-
sigh-ing, While shades of com-ing night wrap the world in
tom-ne Dé-cli-nent com-me l'ombre au pen-chant des cô-

gloom. Friend-ship's vows are but false, And com-pas - sion is
teaux. La - mi - tié te tra-hit, la pi - tié tù-ban-
p
p
cre - scen - -
ly - ing For - lorn And a - lone, seek the path to the
don - ne Et seu - le tu des - cends le sen - tier des tom-
do - -f
dim. - - -
tomb! No! still is Na - ture kind, let her love to thee ap-
beaux! Mais la na-ture est là qui t'in-vite et qui
poco rit.
dolce
a tempo
cresc.
dim.
p
pp
peal, Be at rest, be at rest in her arms on her
t'ai - me Plon - ge-toi, plon - ge - toi dans son sein qu'el - le
p
cre -
scen - do

breast find re - pose, Tho' the world should grow cold, all thy
tou - vre tou - jours Quand tout chan - ge pour toi la na-
cre -
dim.
p cresc.
dim.
p
- scen - do molto
f p
wounds she can heal, And the life - giv - ing sun in change-less splen-dor glows,
ture est la même Et le mê - me so - leil se lè - ve sur tes jours!
cre -
- scen - do
molto pp
ff
rit. molto e maestoso
Yes, the life - giv - ing sun in change-less splen-dor glows!
Oui, le mé - me so - leil se lè - ve sur tes jours!
ff
colla voce
a tempo
sempre f
dim.
p
pp
pp
Ped.

THE PERFECT HOUR

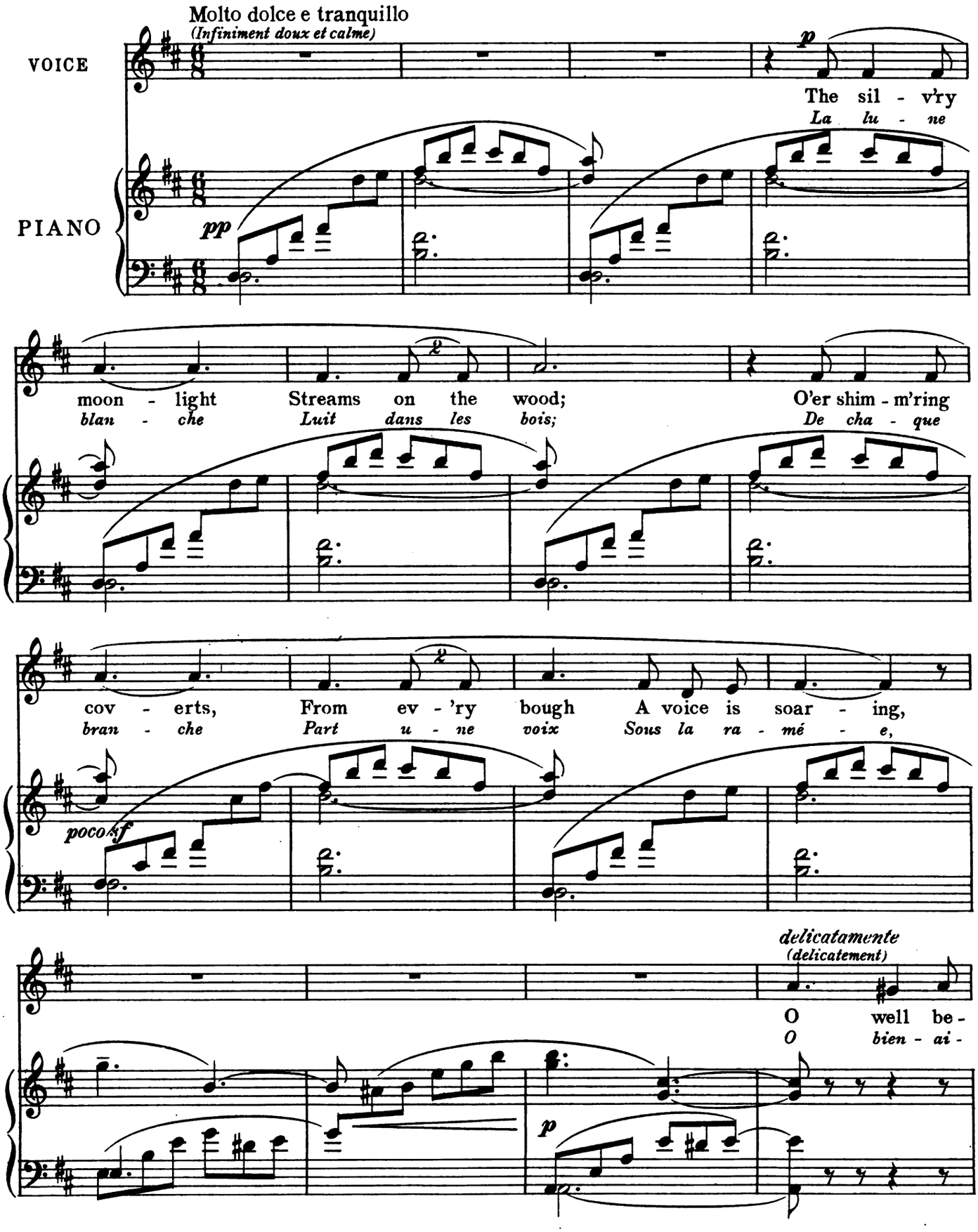
(L'HEURE EXQUISE)

CHANSONS GRISES, No. 5

(Composed in 1892)

(Original Key, B)

PAUL VERLAINE (1844-1896)
Translated by Alexander Blaess

REYNALDO HAHN
(1875-)

Molto dolce e tranquillo
(Infiniment doux et calme)
VOICE
PIANO
p
The sil - v'ry
La lu - ne
pp
moon - light Streams on the wood; O'er shim - m'ring
blan - che Luit dans les bois; De cha - que
cov - erts, From ev - 'ry bough A voice is soar - ing,
bran - che Part u - ne voix Sous la ra - mé - e,
poco sf
delicatamente
(delicatement)
O well be -
O bien - ai -
p

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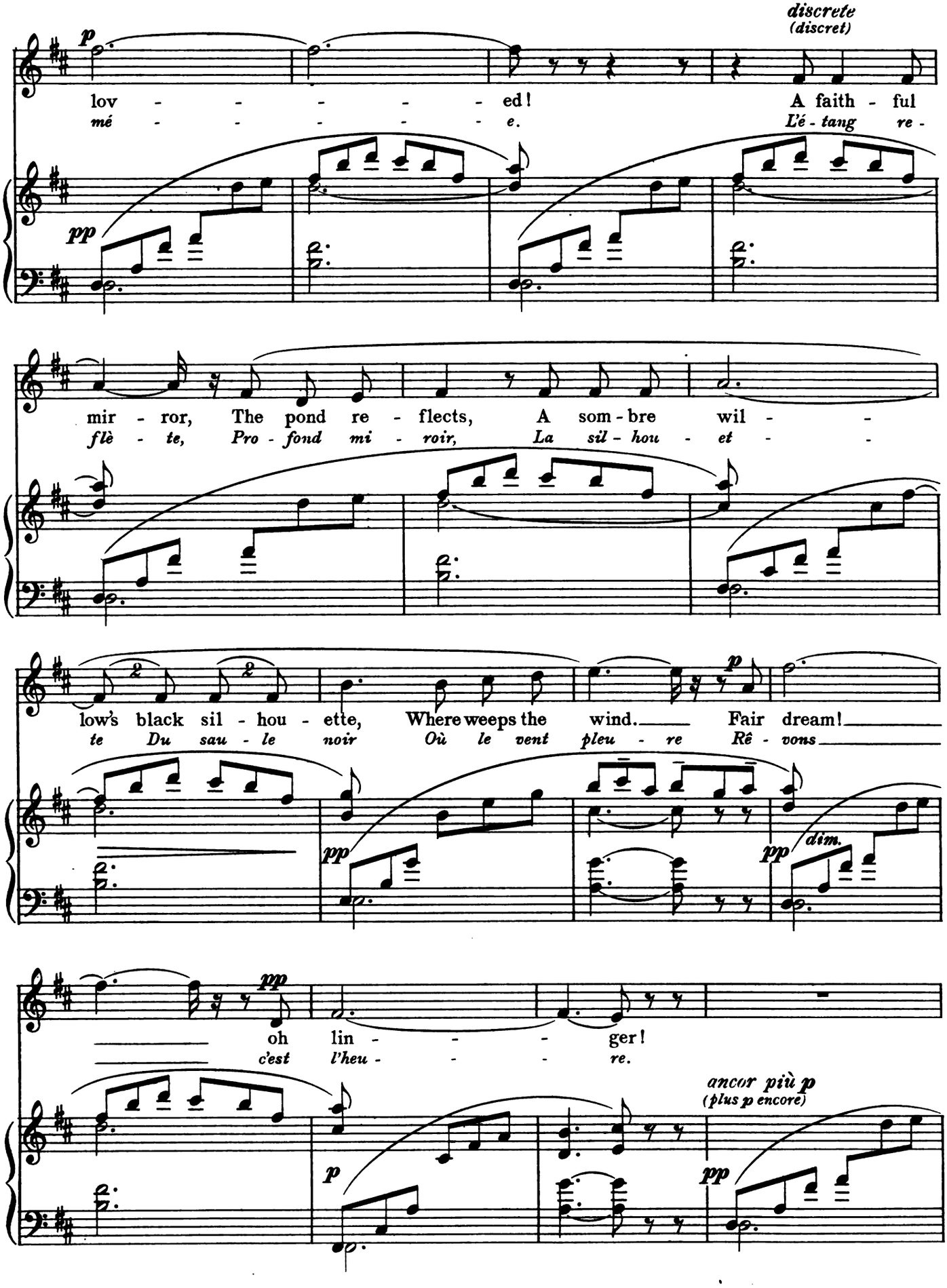
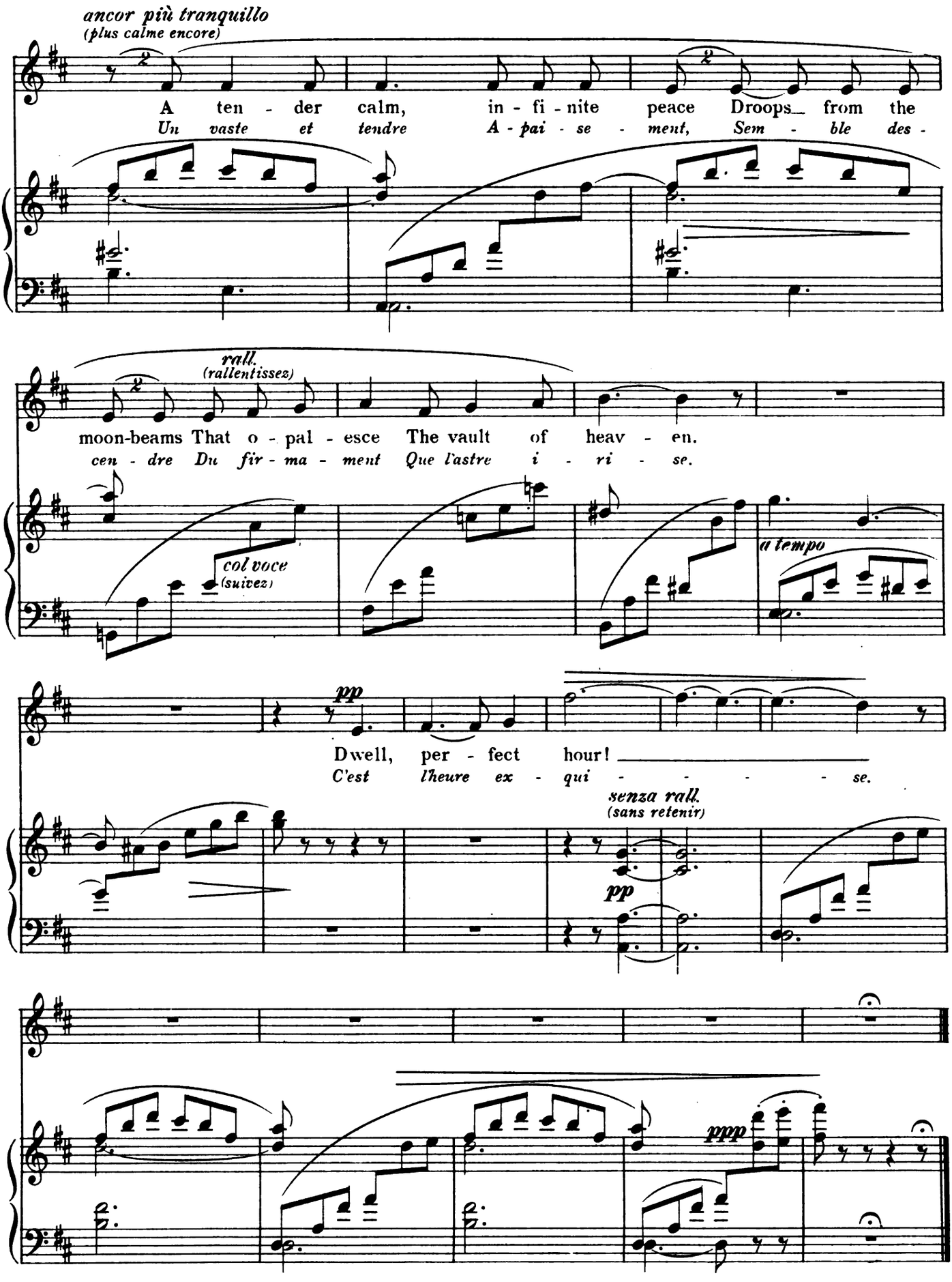
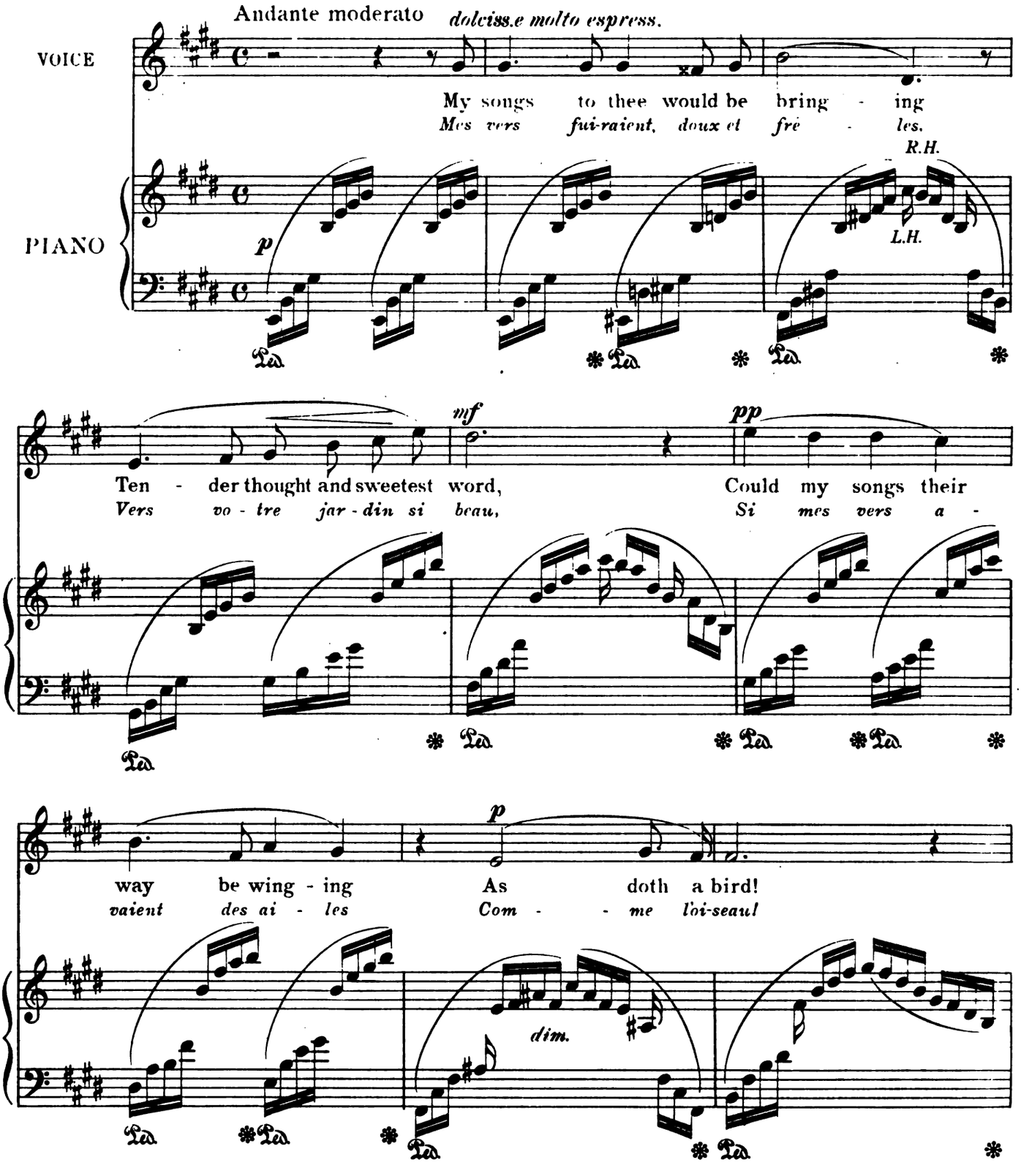

discrete
(discret)
p
lov - - - - - ed!
mé - - - - - e.
A faith - ful
L'é - tang re -
pp
mir - ror, The pond re - flects, A som - bre wil - -
flè - te, Pro - fond mi - roir, La sil - hou - et - -
low's black sil - hou - ette, Where weeps the wind. Fair dream!
te Du sau - le noir Où le vent pleu - re Rê - vons
pp
pp
dim.
pp
oh lin - - - ger!
c'est l'heu - - - re.
ancor più p
(plus p encore)
p
pp

ancor più tranquillo
(plus calme encore)
A ten - der calm, in - fi - nite peace Droops from the
Un vaste et tendre A - pai - se - ment, Sem - ble des -
rall.
(rallentissez)
moon-beams That o - pal - esce The vault of heav - en.
cen - dre Du fir - ma - ment Que l'astre i - ri - se.
col voce
(suivez)
a tempo
pp
Dwell, per - fect hour!
C'est l'heure ex - qui - - - - - se.
senza rall.
(sans retenir)
pp
ppp

COULD MY SONGS THEIR WAY BE WINGING

(SI MES VERS AVAIENT DES AILES!)

VICTOR HUGO (1802-1885)
Translated by Charles Fonteyn Manney

REYNALDO HAHN
(1875-)



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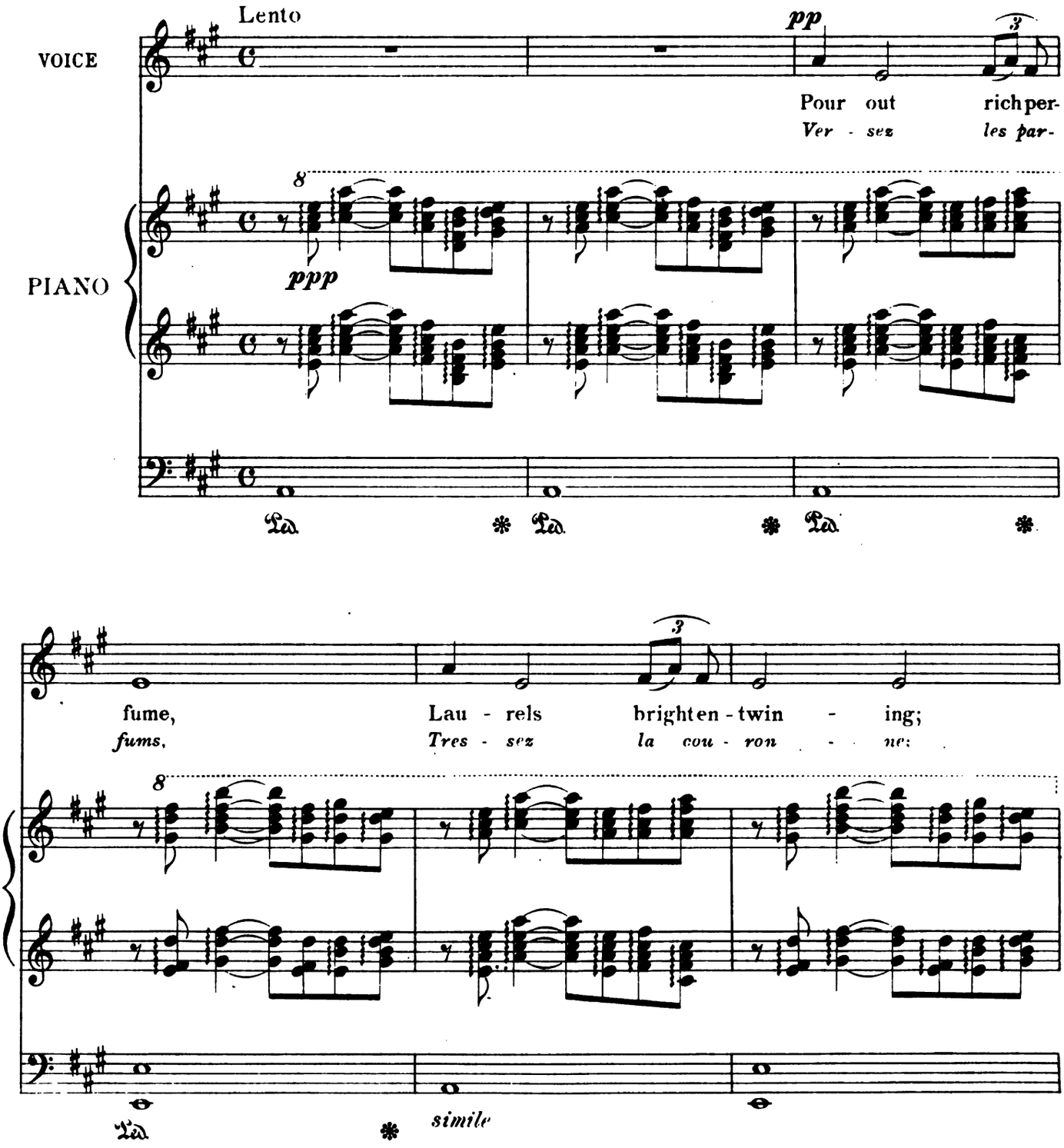
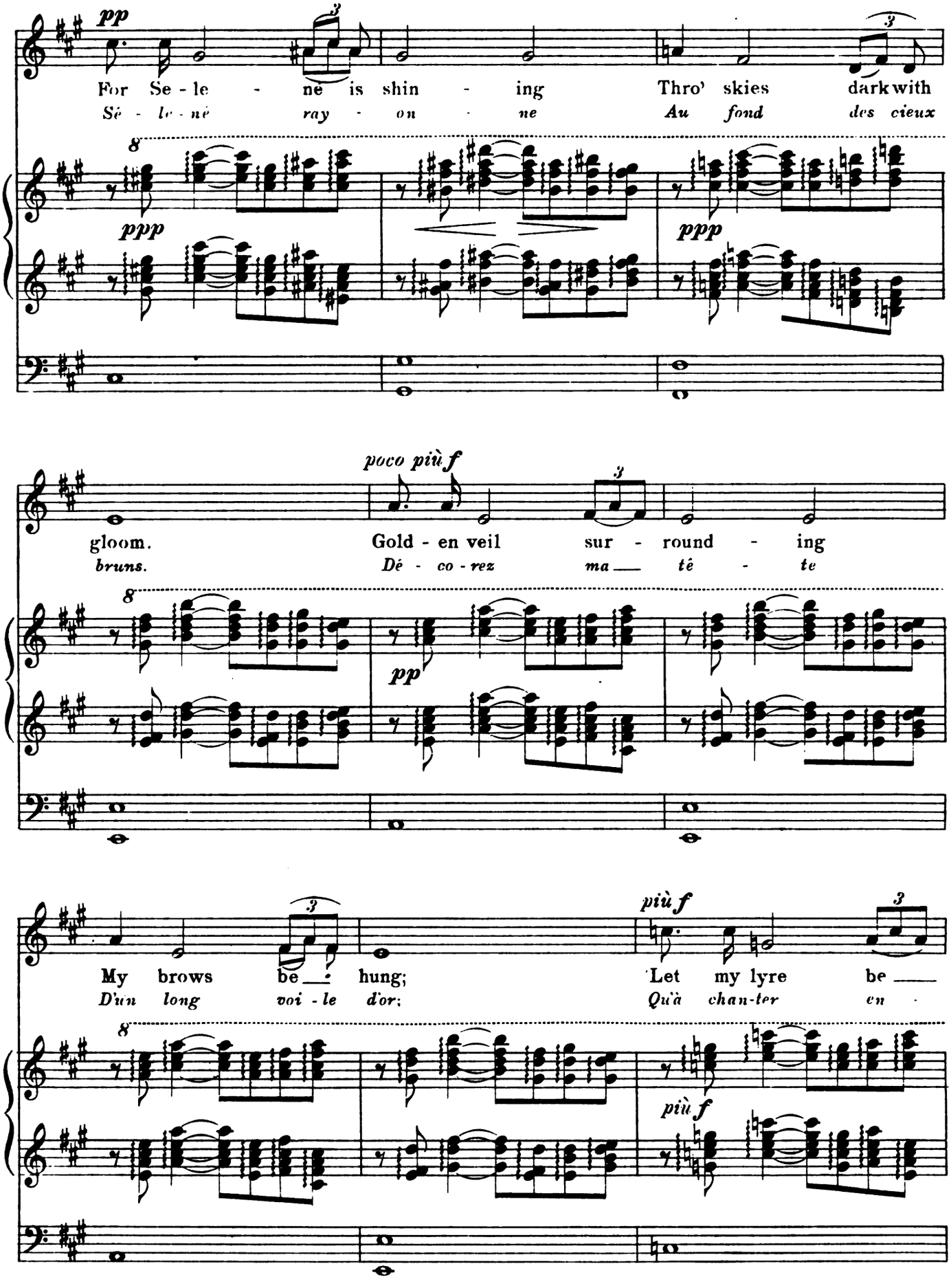
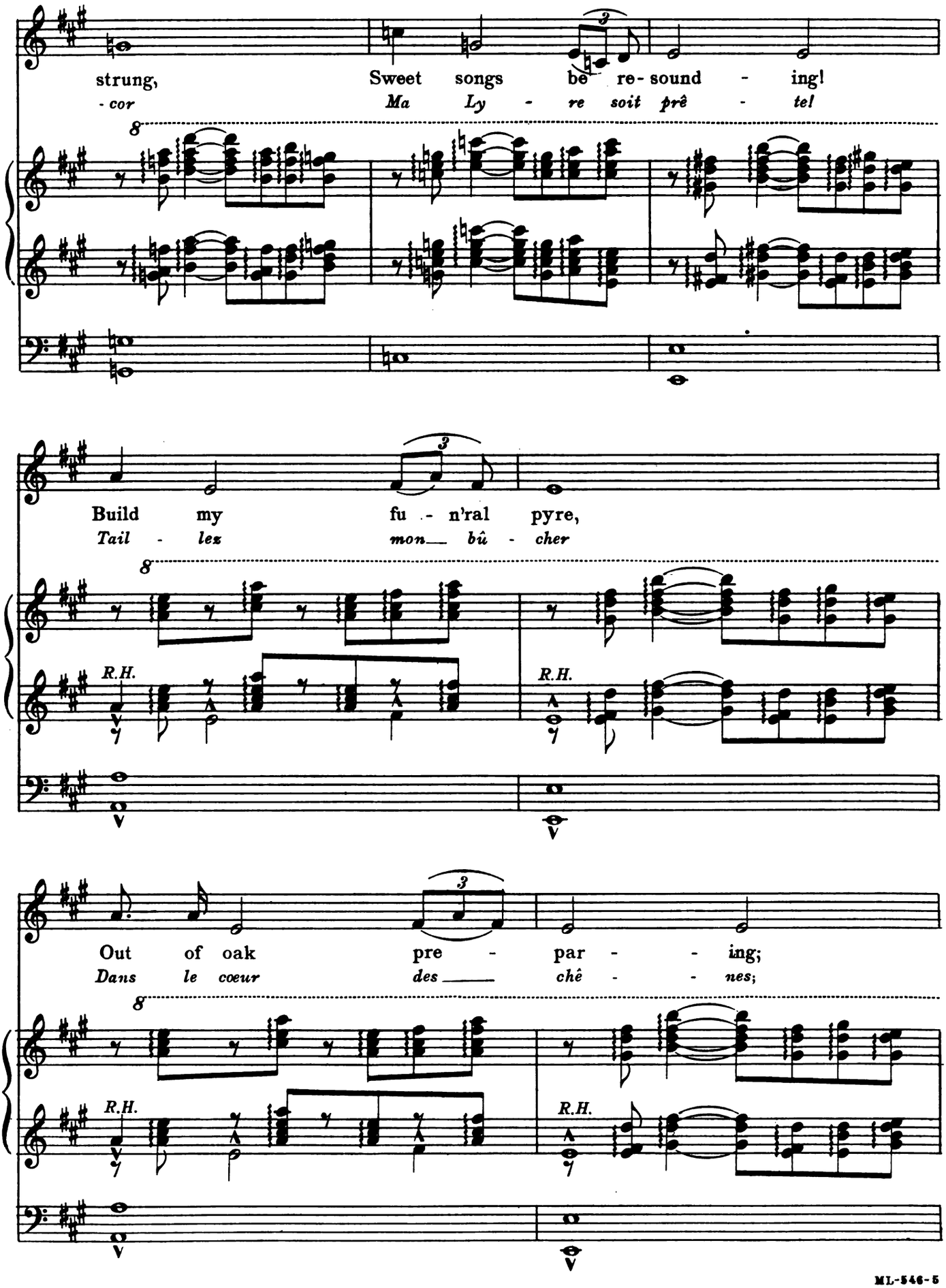
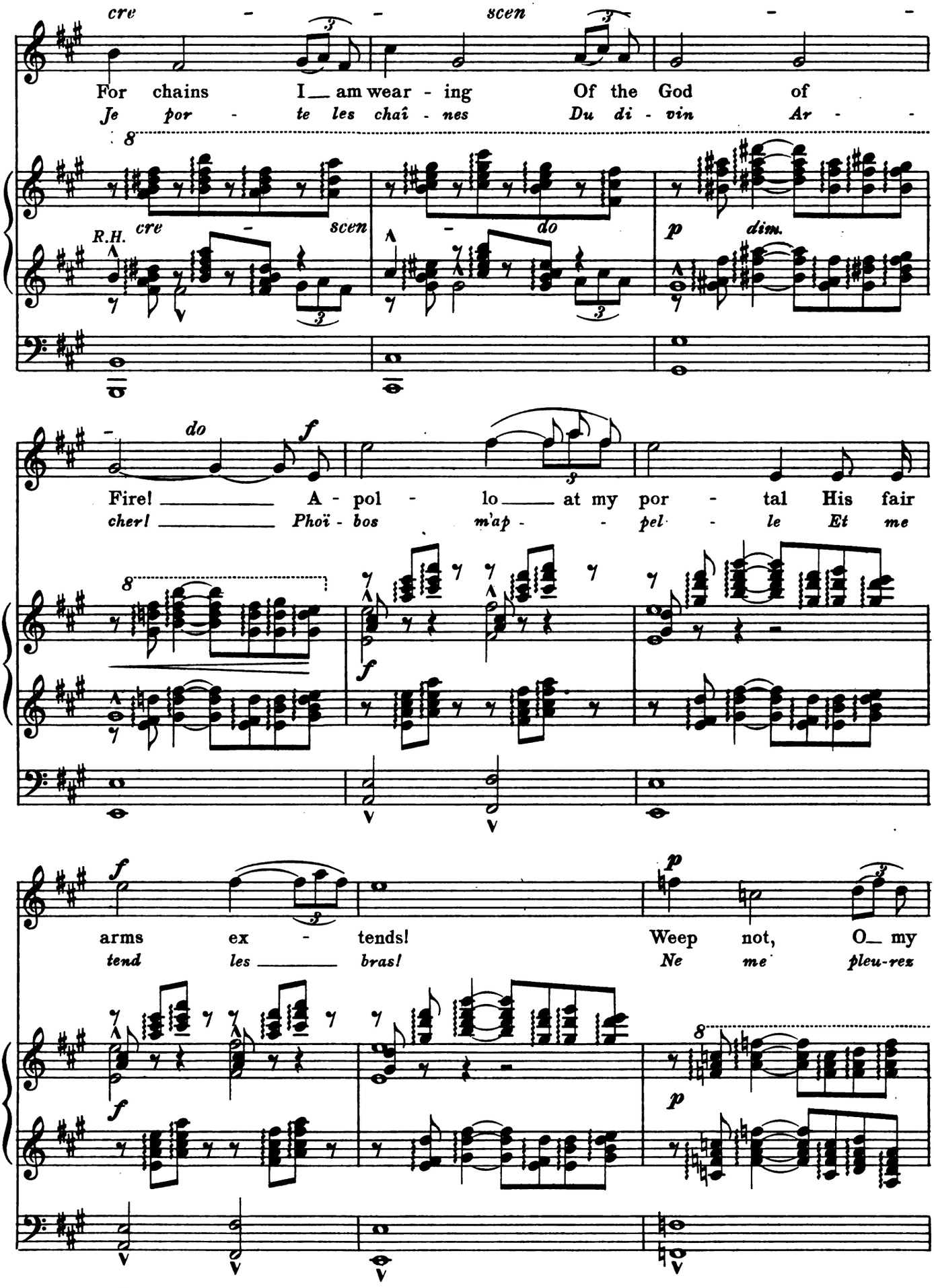
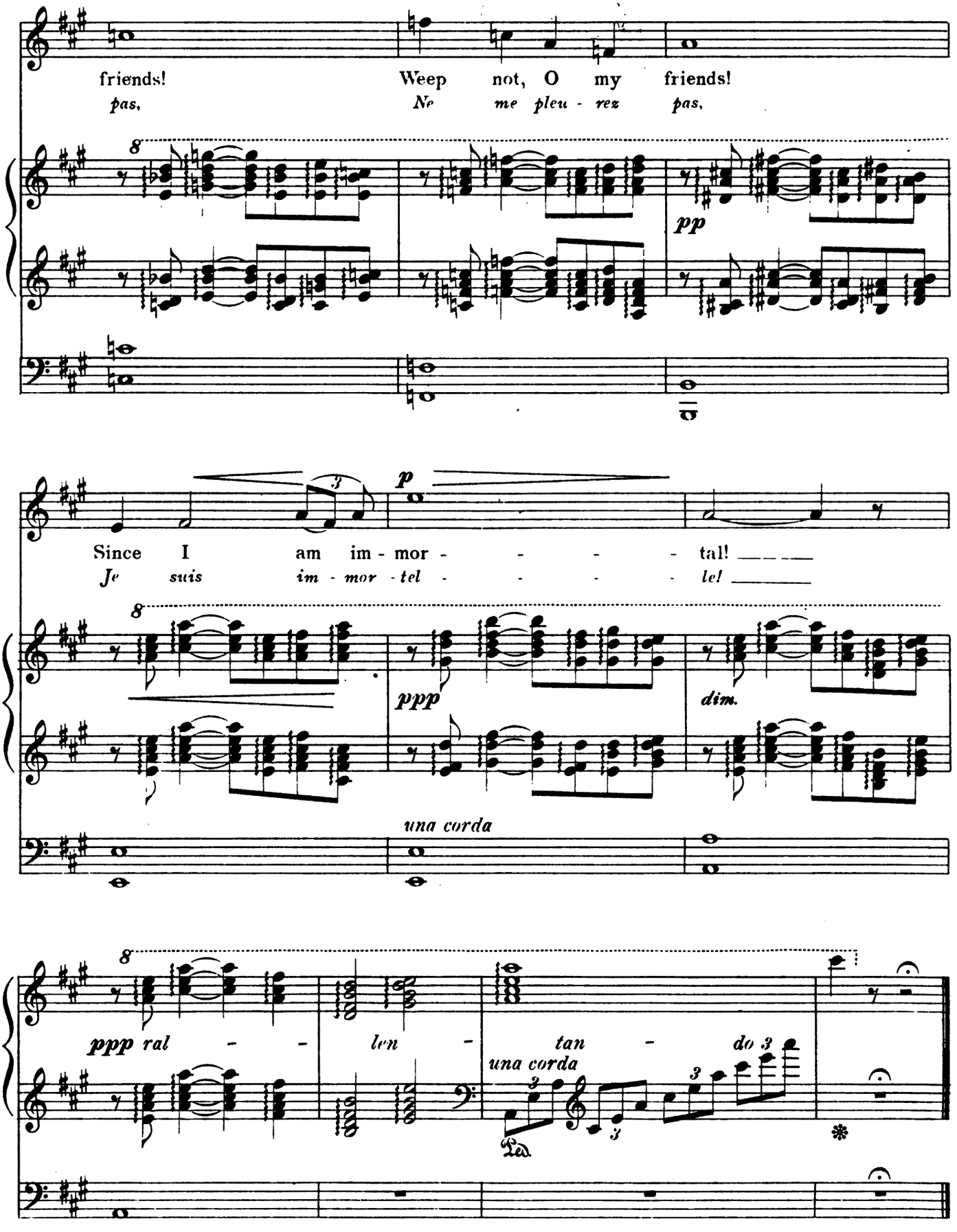
A THRENODY
(THRÎNÓDIA)

CHANTS DE LA KITHARÈDE, No 3

(Original Key, Eb)

AUGUSTA HOLMÈS (1847-1903)
Translated by Isabella G. Parker

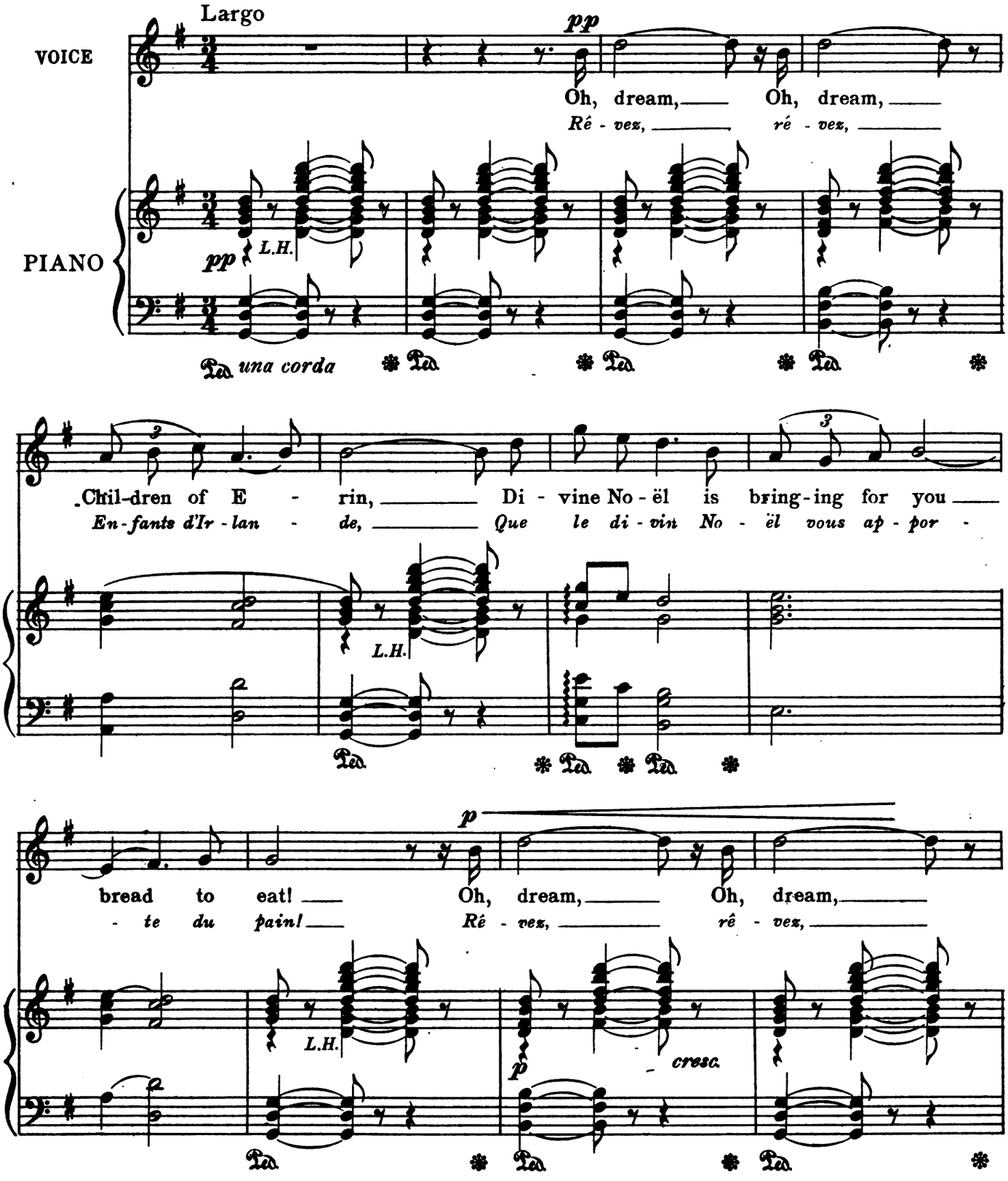
AUGUSTA HOLMÈS
(1847-1903)

Copyright MCMIV by Oliver Ditson Company

pp
For Se - le - ne is shin - ing Thro' skies dark with
Sé - le - né ray - on - ne Au fond des cieux
ppp
ppp
poco più f
gloom. Gold - en veil sur - round - ing
bruns. Dé - co - rez ma — tê - te
pp
più f
My brows be — hung; Let my lyre be —
D'un long voi - le d'or; Qu'à chan-ter en
più f

strung, Sweet songs be re-sound - ing!
- cor Ma Ly - re soit prê - tel
Build my fu - n'ral pyre,
Tail - lez mon bû - cher
R.H.
R.H.
Out of oak pre - par - - ing;
Dans le cœur des chê - - nes;
R.H.
R.H.

cre - - - scen - - -
For chains I am wear - ing Of the God of
Je por - te les chaî - nes Du di - vin Ar - -
R.H.
cre - scen - do
p dim.
- do f
Fire! A - pol - lo at my por - tal His fair
cher! Phoï - bos m'ap - - pel - le Et me
f
arms ex - tends! Weep not, O my
tend les bras! Ne me pleu-rez
f
p
p

friends!
pas,
Weep not, O my friends!
Ne me pleu - rez pas,
pp
Since I am im - mor - - - - - tal!
Je suis im - mor - tel - - - - - le!
p
ppp
dim.
una corda
ppp ral - - len - tan - do
una corda
Ped.

AN IRISH NOËL

(NOËL D'IRLANDE)

(Original Key, D)

AUGUSTA HOLMÈS (1847-1903)
Translated by Isabella G. Parker

AUGUSTA HOLMÈS
(1847-1903)

Largo
VOICE
PIANO
pp
Oh, dream, Oh, dream,
Rê - vez, ré - vez,
L.H.
una corda
Chil-dren of E - rin, Di - vine No - ël is bring-ing for you
En-fants d'Ir - lan - de, Que le di - vin No - ël vous ap - por -
p
bread to eat! Oh, dream, Oh, dream,
- te du pain! Rê - vez, rê - vez,
cresc.

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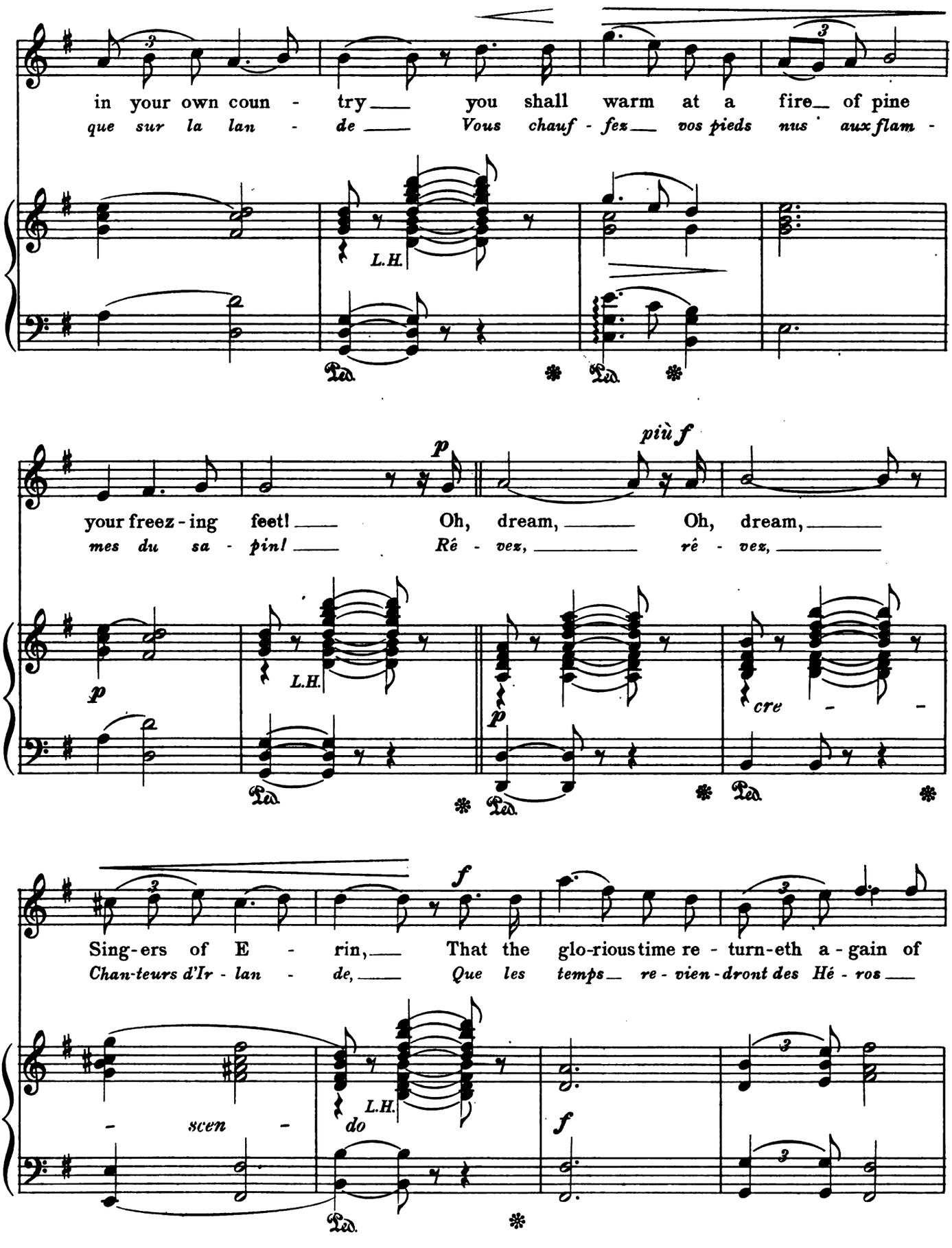
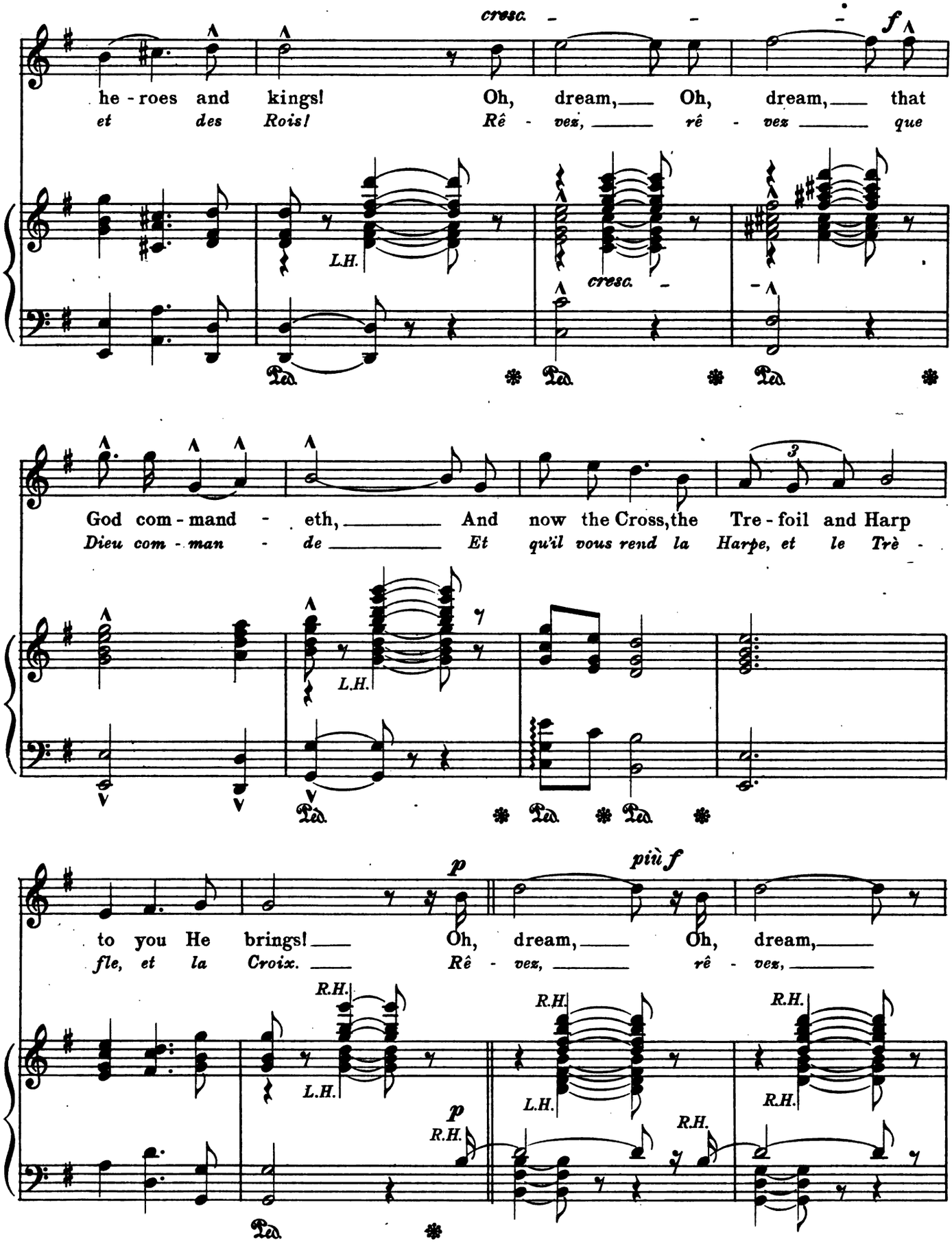
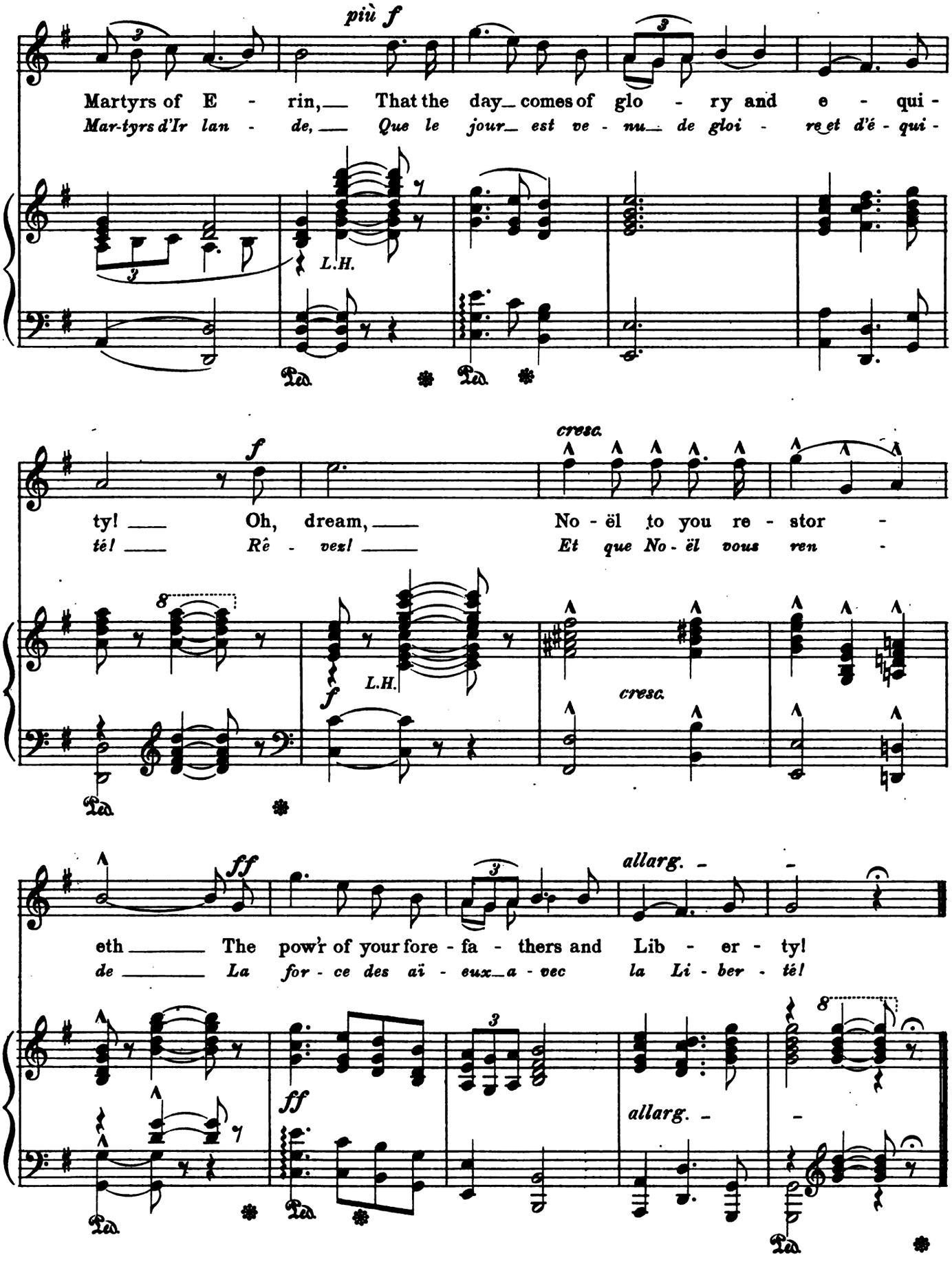

in your own coun - try you shall warm at a fire of pine
que sur la lan - de Vous chauf - fez vos pieds nus aux flam -
L.H.
Ped.
your freez - ing feet! Oh, dream, Oh, dream,
mes du sa - pin! Rê - vez, rê - vez,
p
più f
cre -
Sing-ers of E - rin, That the glo-rious time re - turn-eth a - gain of
Chan-teurs d'Ir - lan - de, Que les temps re - vien - dront des Hé - ros
- scen - do
f

cresc.
f
he - roes and kings! Oh, dream, Oh, dream, that
et des Rois! Rê - vez, rê - vez que
L.H.
cresc.
Ped.
God com - mand - eth, And now the Cross, the Tre - foil and Harp
Dieu com - man - de Et qu'il vous rend la Harpe, et le Trè -
L.H.
Ped.
p
più f
to you He brings! Oh, dream, Oh, dream,
fle, et la Croix. Rê - vez, rê - vez,
R.H.
L.H.
p
R.H.
Ped.

più f
Martyrs of E - rin, That the day comes of glo - ry and e - qui -
Mar-tyrs d'Ir lan - de, Que le jour est ve - nu de gloi - re et d'é - qui -
L.H.
Ped.
f
cresc.
ty! Oh, dream, No - ël to you re - stor -
té! Rê - vez! Et que No - ël vous ren -
8
L.H.
f
cresc.
ff
allarg.
eth The pow'r of your fore - fa - thers and Lib - er - ty!
de La for - ce des aï - eux a - vec la Li - ber - té!
ff
allarg.

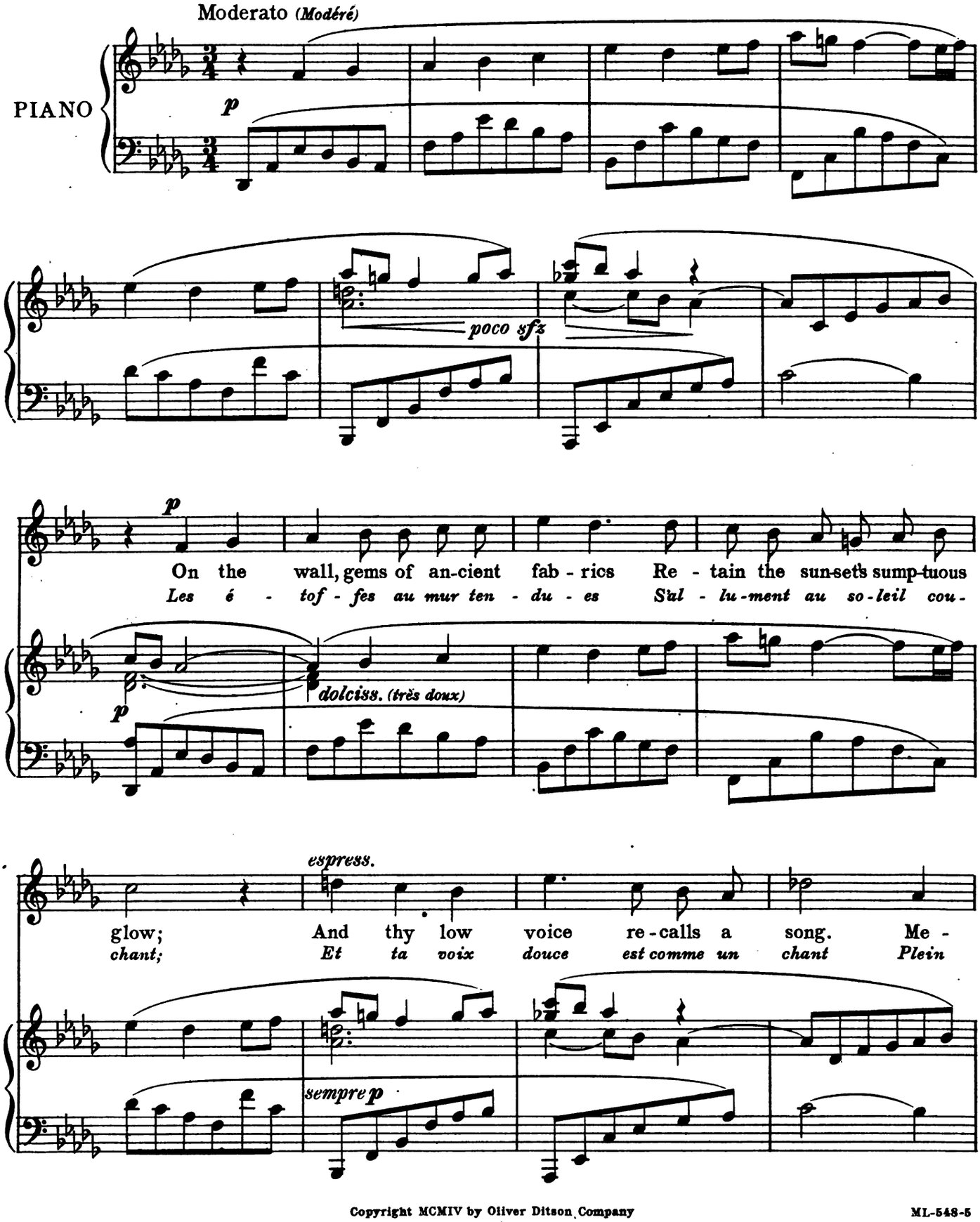
MEMORIES OF YORE
(BRISES D'AUTREFOIS)

HENRY GAUTHIER-VILLARS
Translated by Alexander Blaess

(Composed about 1896)

GEORGES HÜE
(1858-)

Moderato *(Modéré)*

PIANO

p
poco sfz
p
On the wall, gems of an-cient fab - rics Re - tain the sun-set's sump-tuous
Les é - tof - fes au mur ten - du - es S'ul - lu-ment au so-leil cou-
dolciss. (très doux)
p
espress.
glow; And thy low voice re-calls a song. Me -
chant; Et ta voix douce est comme un chant Plein
sempre p

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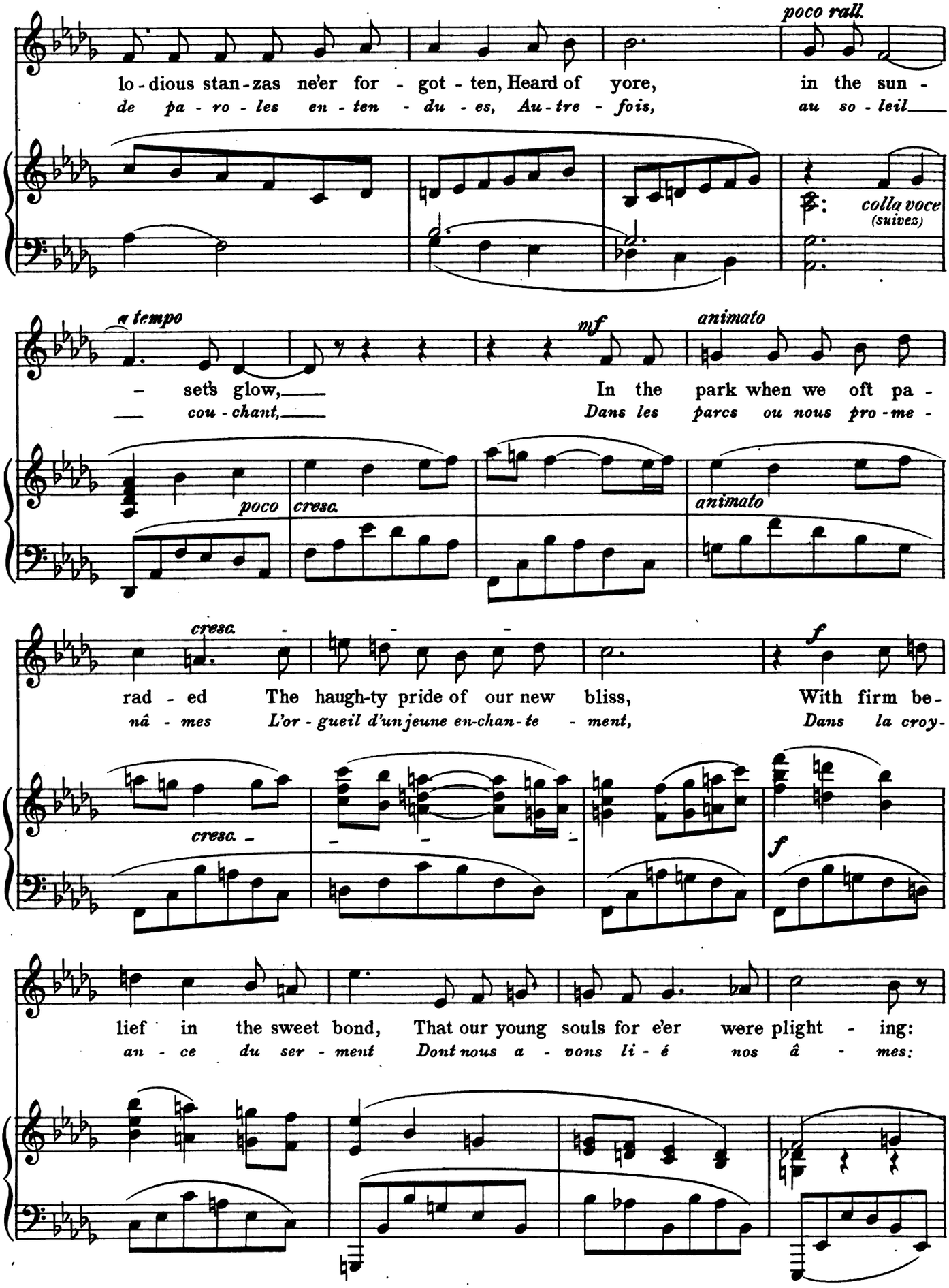
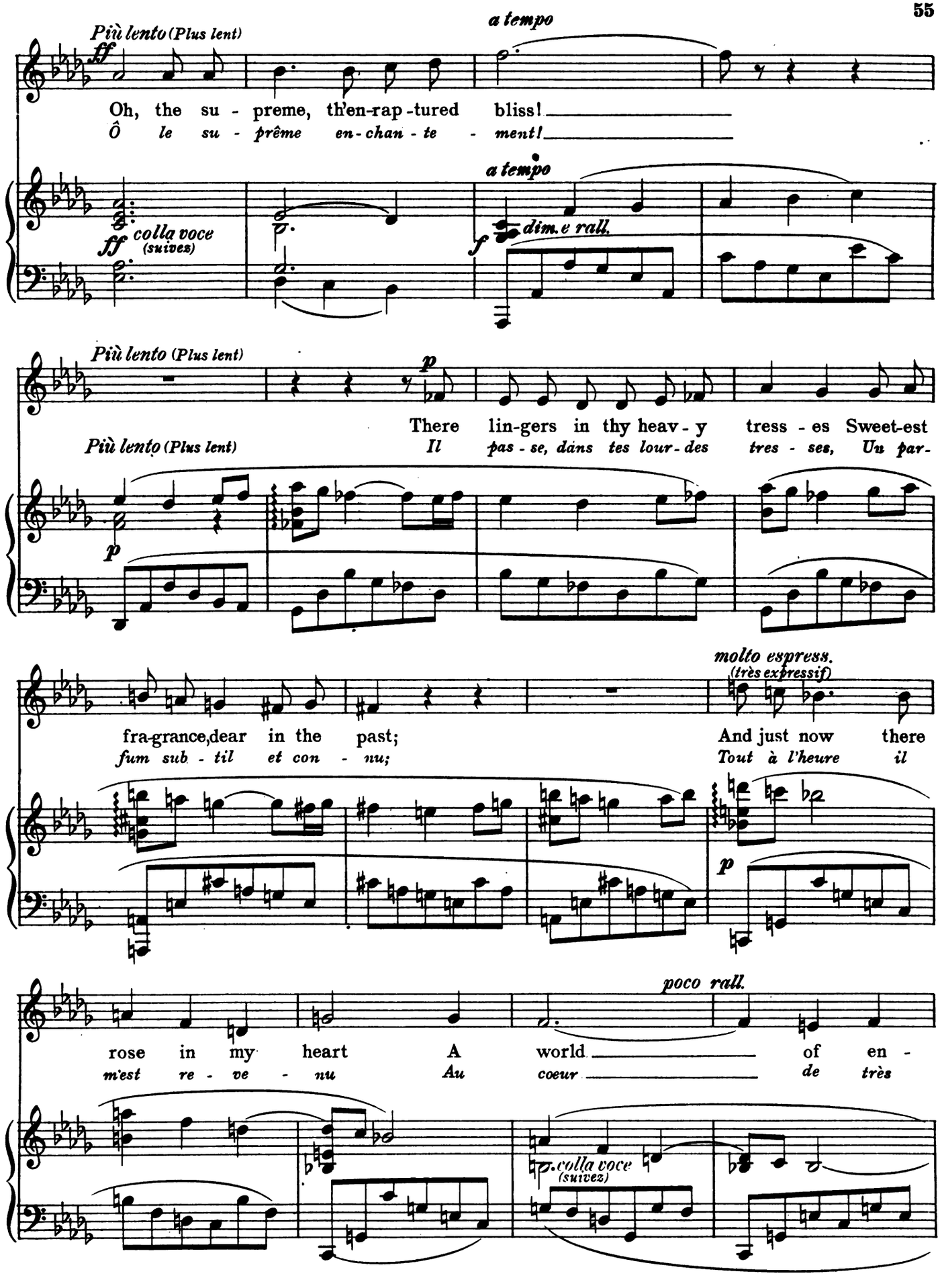
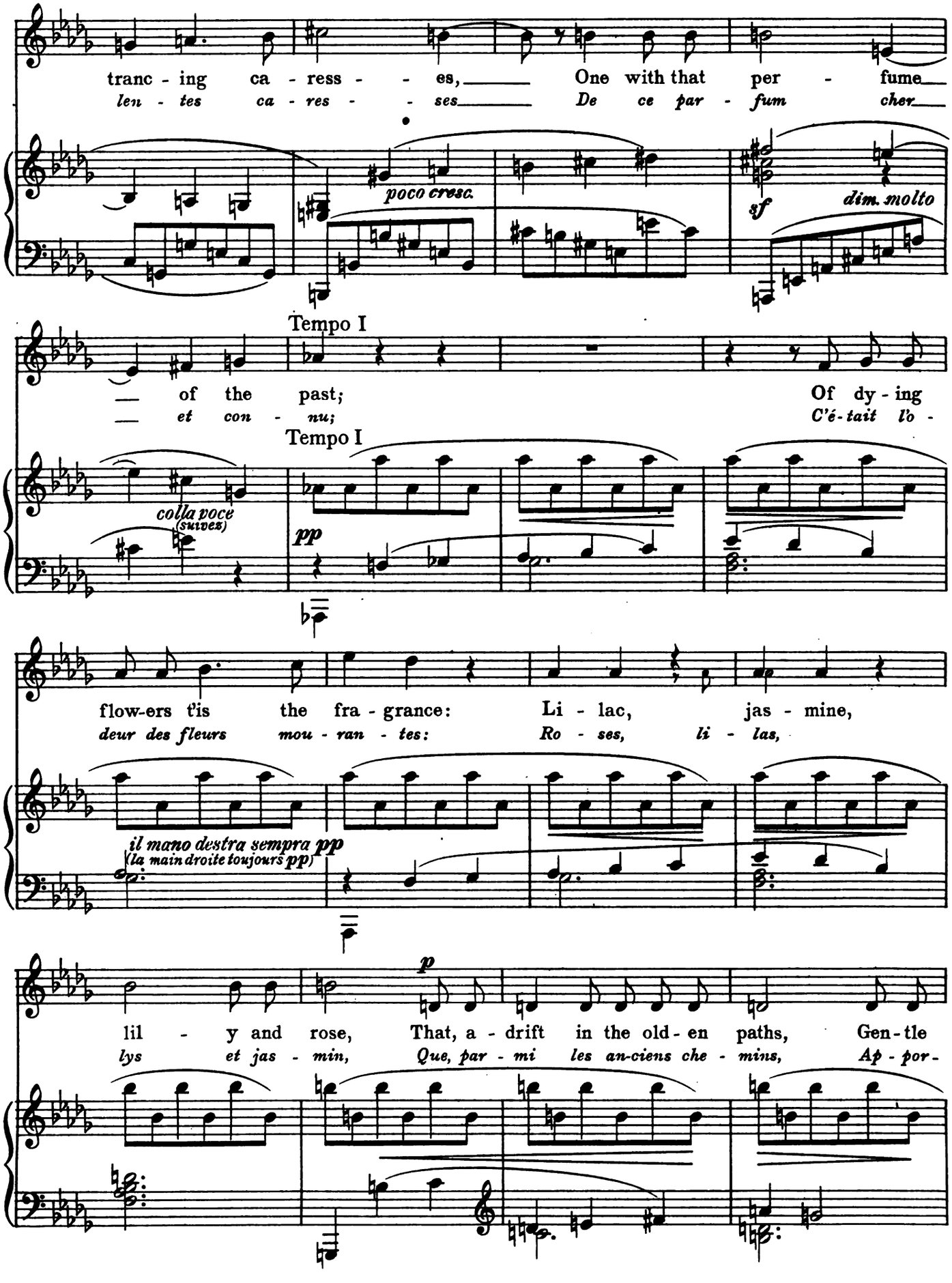
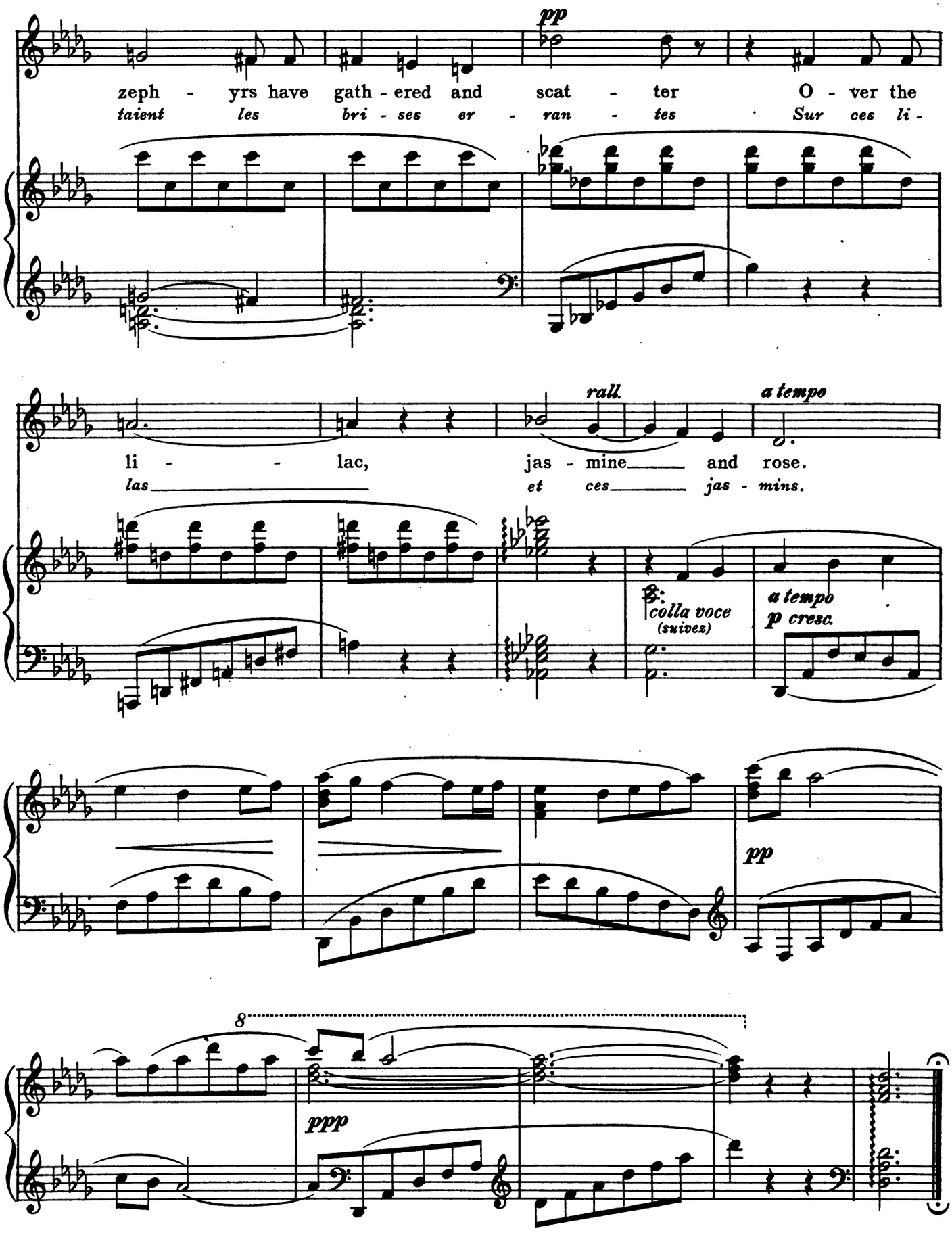
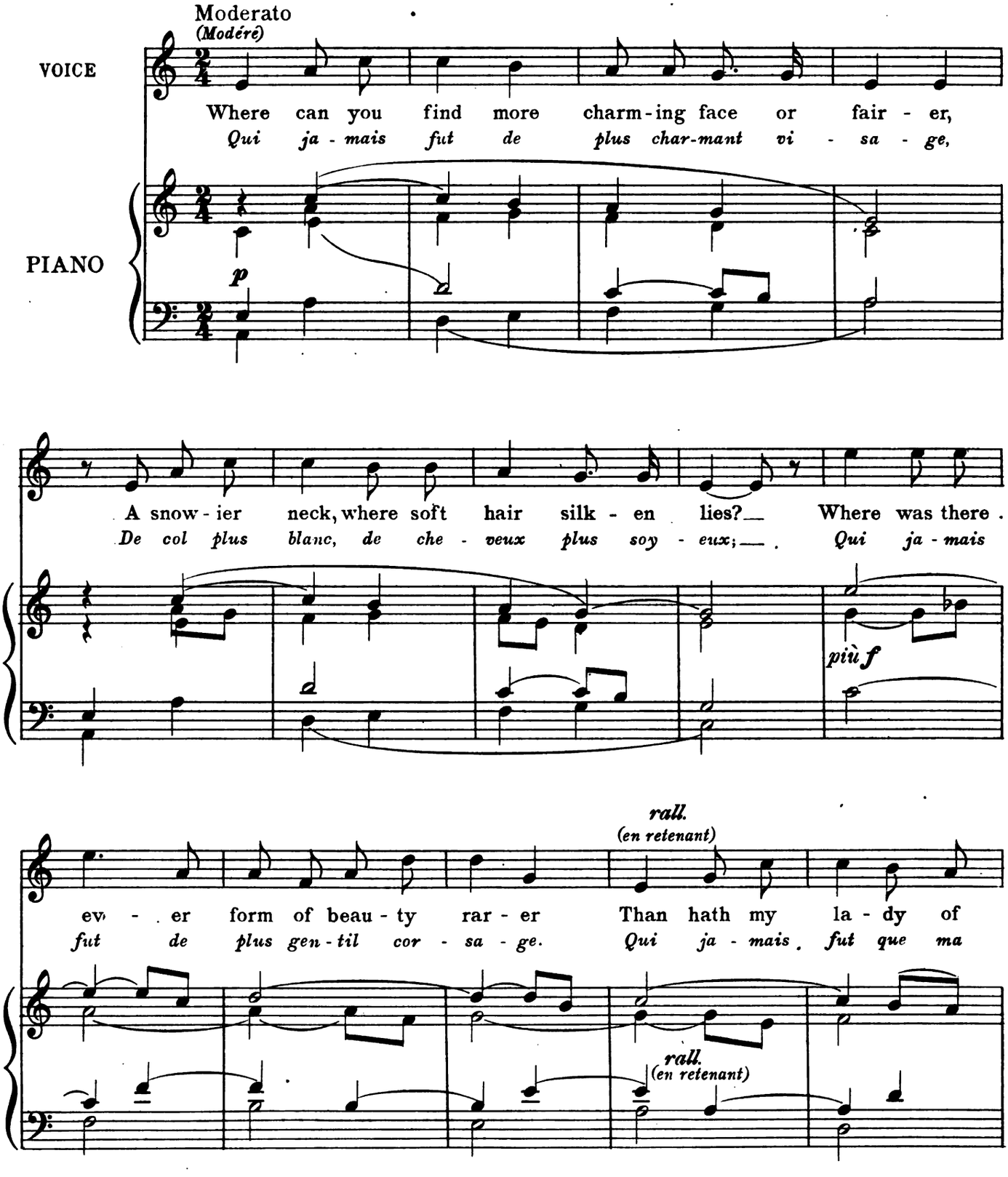

poco rall.
lo - dious stan - zas ne'er for - got - ten, Heard of yore, in the sun -
de pa - ro - les en - ten - du - es, Au - tre - fois, au so - leil
colla voce
(suivez)
a tempo
– set's glow,
— cou - chant,
mf
animato
In the park when we oft pa -
Dans les parcs ou nous pro - me -
poco
cresc.
animato
cresc.
rad - ed The haugh-ty pride of our new bliss, With firm be -
nâ - mes L'or - gueil d'un jeune en-chan - te - ment, Dans la croy -
cresc.
f
f
lief in the sweet bond, That our young souls for e'er were plight - ing:
an - ce du ser - ment Dont nous a - vons li - é nos â - mes:

Più lento (Plus lent)
a tempo
Oh, the su - preme, th'en-rap-tured bliss!
Ô le su - prême en-chan - te - ment!
colla voce (suivez)
dim. e rall.
There lin-gers in thy heav - y tress - es Sweet-est
Il pas - se, dans tes lour - des tres - ses, Un par-
molto espress. (très expressif)
fra-grance,dear in the past;
fum sub - til et con - nu;
And just now there
Tout à l'heure il
poco rall.
rose in my heart A world of en -
m'est re - ve - nu Au coeur de très

tranc - ing ca - ress - - es, One with that per - fume
len - tes ca - res - - ses De ce par - fum cher
poco cresc.
sf
dim. molto
Tempo I
of the past; Of dy - ing
et con - nu; C'é - tait l'o -
Tempo I
colla voce (suivez)
pp
flow-ers t'is the fra - grance: Li - lac, jas - mine,
deur des fleurs mou - ran - tes: Ro - ses, li - las,
il mano destra sempra pp (la main droite toujours pp)
p
lil - y and rose, That, a - drift in the old - en paths, Gen - tle
lys et jas - min, Que, par - mi les an-ciens che - mins, Ap - por -

pp
zeph - yrs have gath - ered and scat - ter O - ver the
taient les bri - ses er - ran - tes Sur ces li -
rall.
a tempo
li - - lac, jas - mine and rose.
las et ces jas - mins.
colla voce
(suives)
a tempo
p cresc.
pp
8
ppp

à Madame Brunet-Lafleur

MADRIGAL
(MADRIGAL)
DANS LE STYLE ANCIEN
(In the old manner)

ROBERT de BONNIERES
Translated by Isabella G. Parker

(Composed in 1871-'78)
(Original Key)

VINCENT D'INDY, Op. 4
(1852-)

Moderato
(Modéré)
VOICE
PIANO
Where can you find more charm-ing face or fair - er,
Qui ja - mais fut de plus char-mant vi - sa - ge,
p
A snow - ier neck, where soft hair silk - en lies?
De col plus blanc, de che - veux plus soy - eux;
Where was there
Qui ja - mais
più f
rall.
(en retenant)
ev - er form of beau - ty rar - er Than hath my la - dy of
fut de plus gen - til cor - sa - ge. Qui ja - mais fut que ma
rall.
(en retenant)

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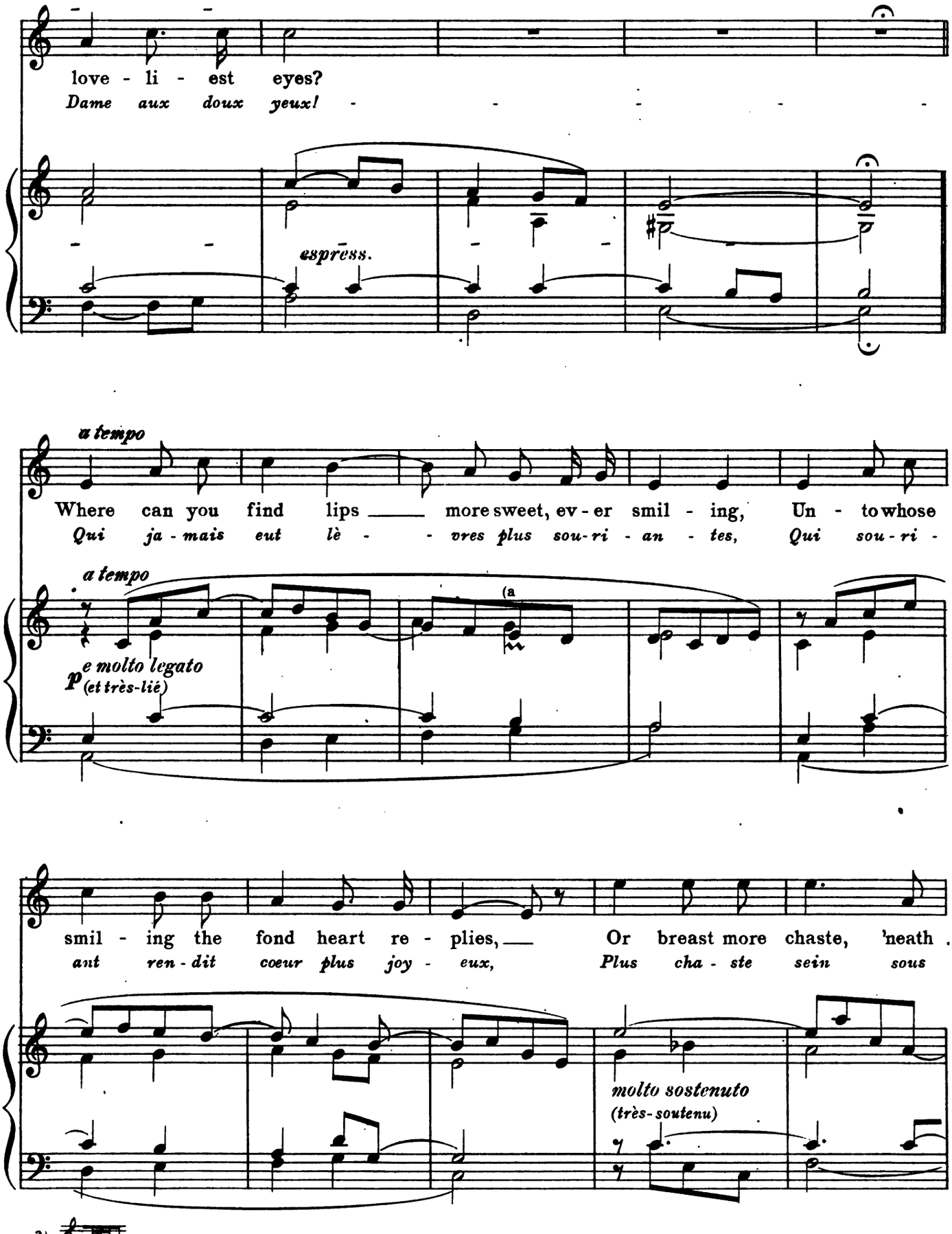
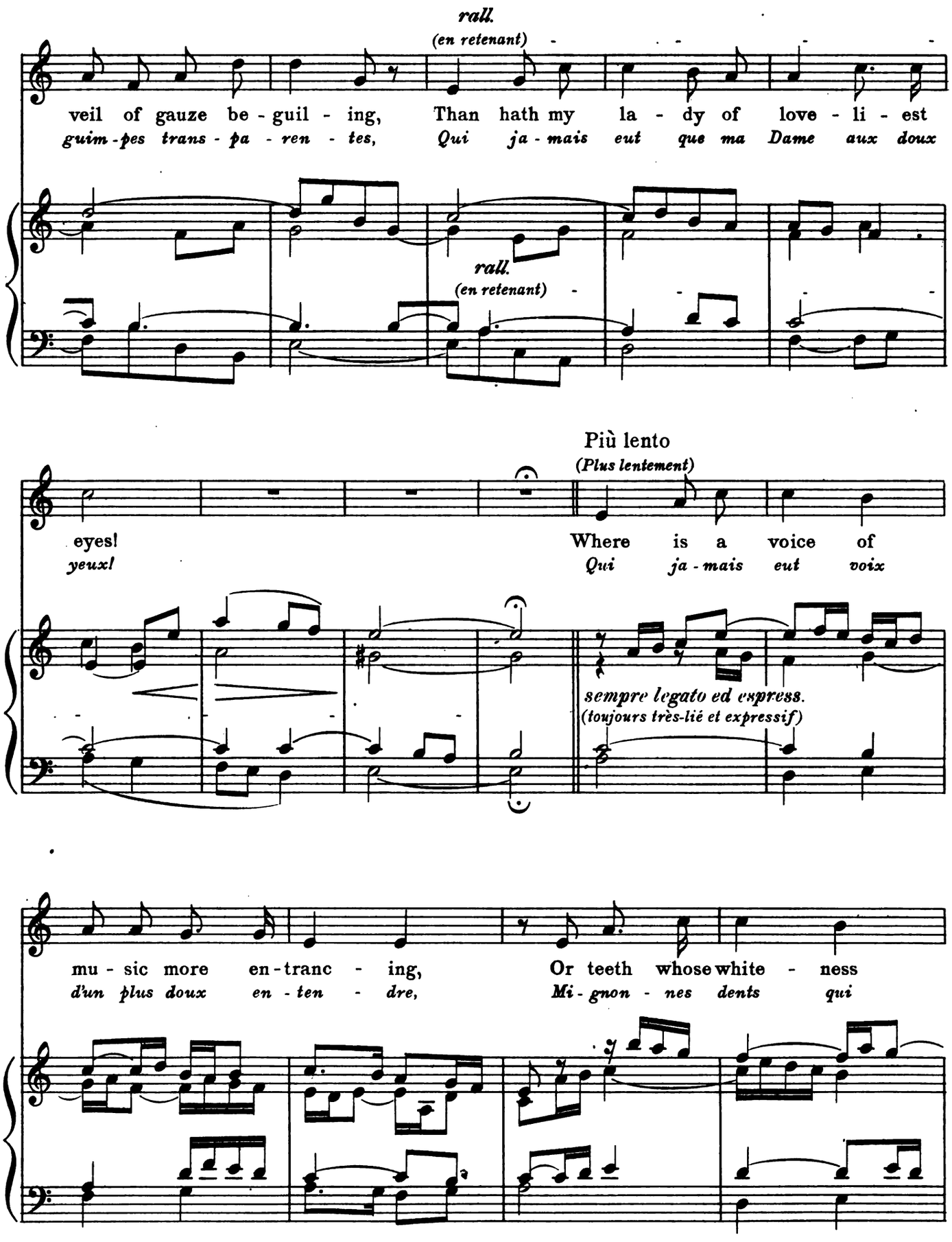
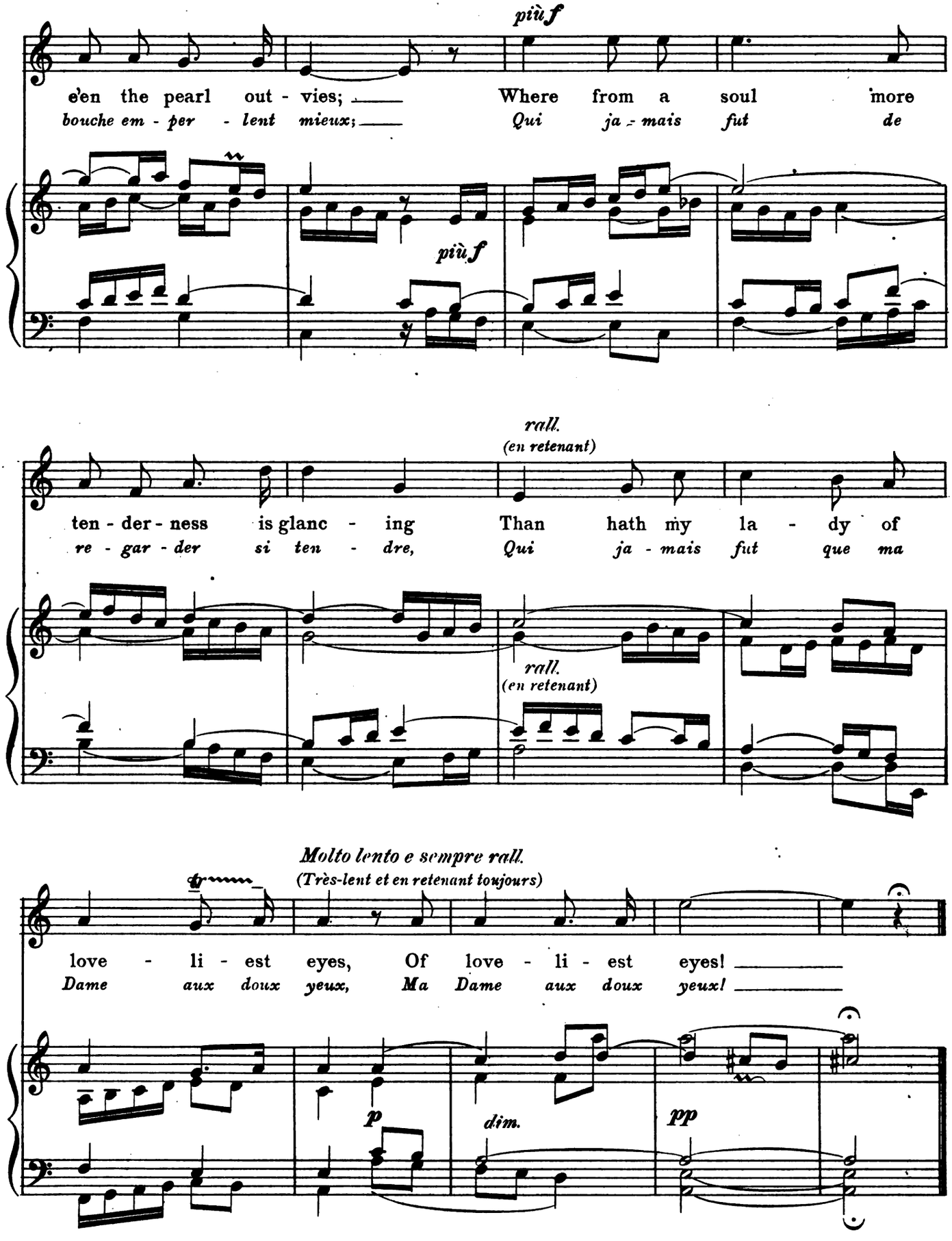

love - li - est eyes?
Dame aux doux yeux! - - - - - -
espress.
a tempo
Where can you find lips ___ more sweet, ev - er smil - ing, Un - to whose
Qui ja - mais eut lè - - vres plus sou - ri - an - tes, Qui sou - ri -
a tempo
(a
e molto legato
p (et très-lié)
smil - ing the fond heart re - plies, ___ Or breast more chaste, 'neath
ant ren - dit coeur plus joy - eux, Plus cha - ste sein sous
molto sostenuto
(très-soutenu)
a)

rall.
(en retenant)
veil of gauze be - guil - ing, Than hath my la - dy of love - li - est
guim - pes trans - pa - ren - tes, Qui ja - mais eut que ma Dame aux doux
rall.
(en retenant)
Più lento
(Plus lentement)
eyes! Where is a voice of
yeux! Qui ja - mais eut voix
sempre legato ed espress.
(toujours très-lié et expressif)
mu - sic more en - tranc - ing, Or teeth whose white - ness
d'un plus doux en - ten - dre, Mi - gnon - nes dents qui

più f
e'en the pearl out - vies; Where from a soul more
bouche em - per - lent mieux; Qui ja - mais fut de
più f
rall.
(en retenant)
ten - der - ness is glanc - ing Than hath my la - dy of
re - gar - der si ten - dre, Qui ja - mais fut que ma
rall.
(en retenant)
Molto lento e sempre rall.
(Très-lent et en retenant toujours)
love - li - est eyes, Of love - li - est eyes!
Dame aux doux yeux, Ma Dame aux doux yeux!
p
dim.
pp

à X

A SEA SONG
(LIED MARITIME)

(Original Key)

(Composed in 1896)

VINCENT D'INDY
Translated by Isabella G. Parker

VINCENT D'INDY
(1852 —)

Lento moderato (♩=76)
(Modéremént lent)

VOICE

PIANO

p

A - far in the o - cean sink - eth the sun,
Au loin, dans la mer, s'é - teint le so - leil,

And the sea is tran - quil and tide - less; The
et la mer est calme et sans ri - de; le

waves, ripp - ling soft - ly, si - lent - ly spread, And ca -
flot di - a - pré s'é - ta - le sans bruit, ca - res -

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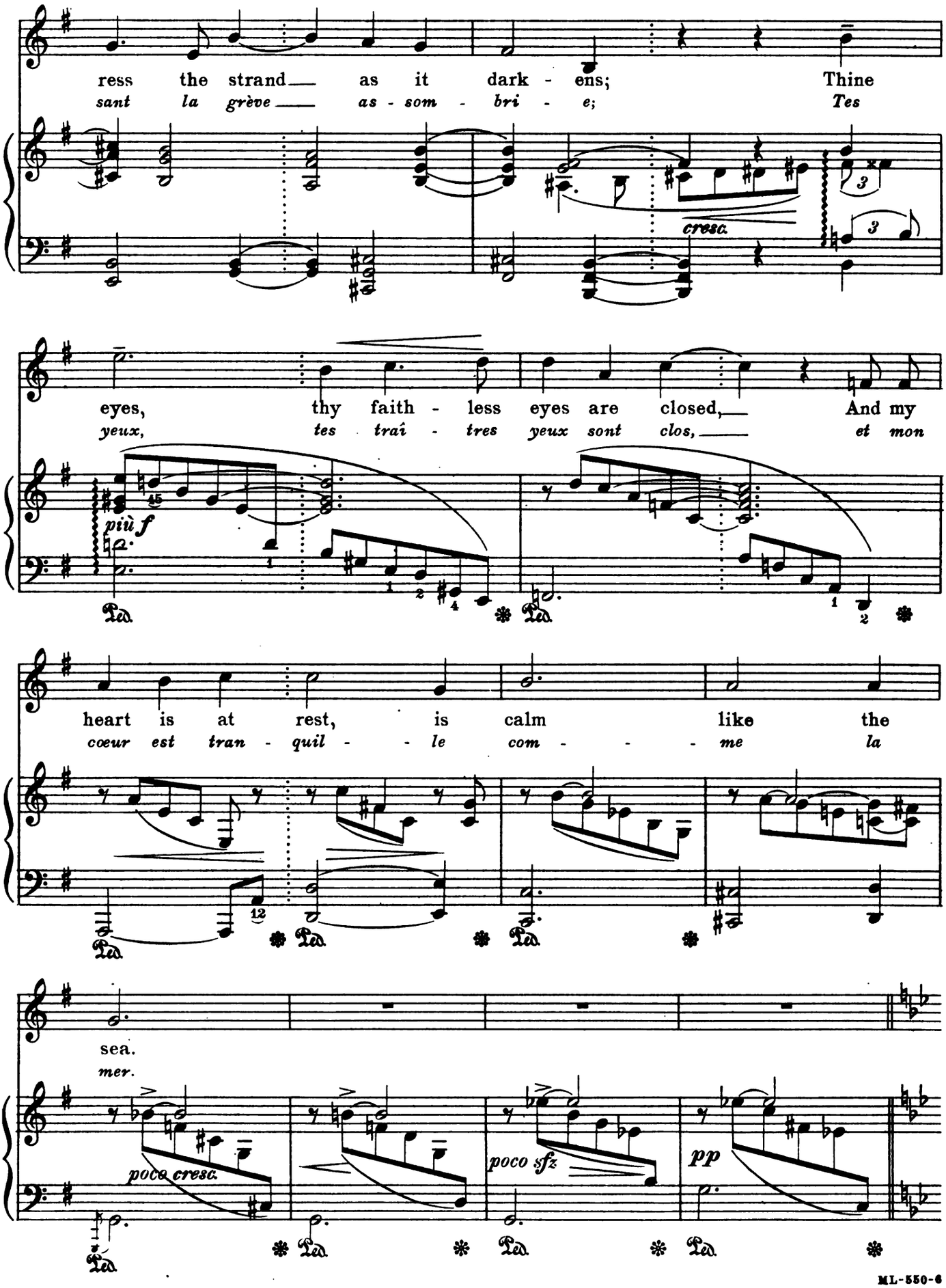
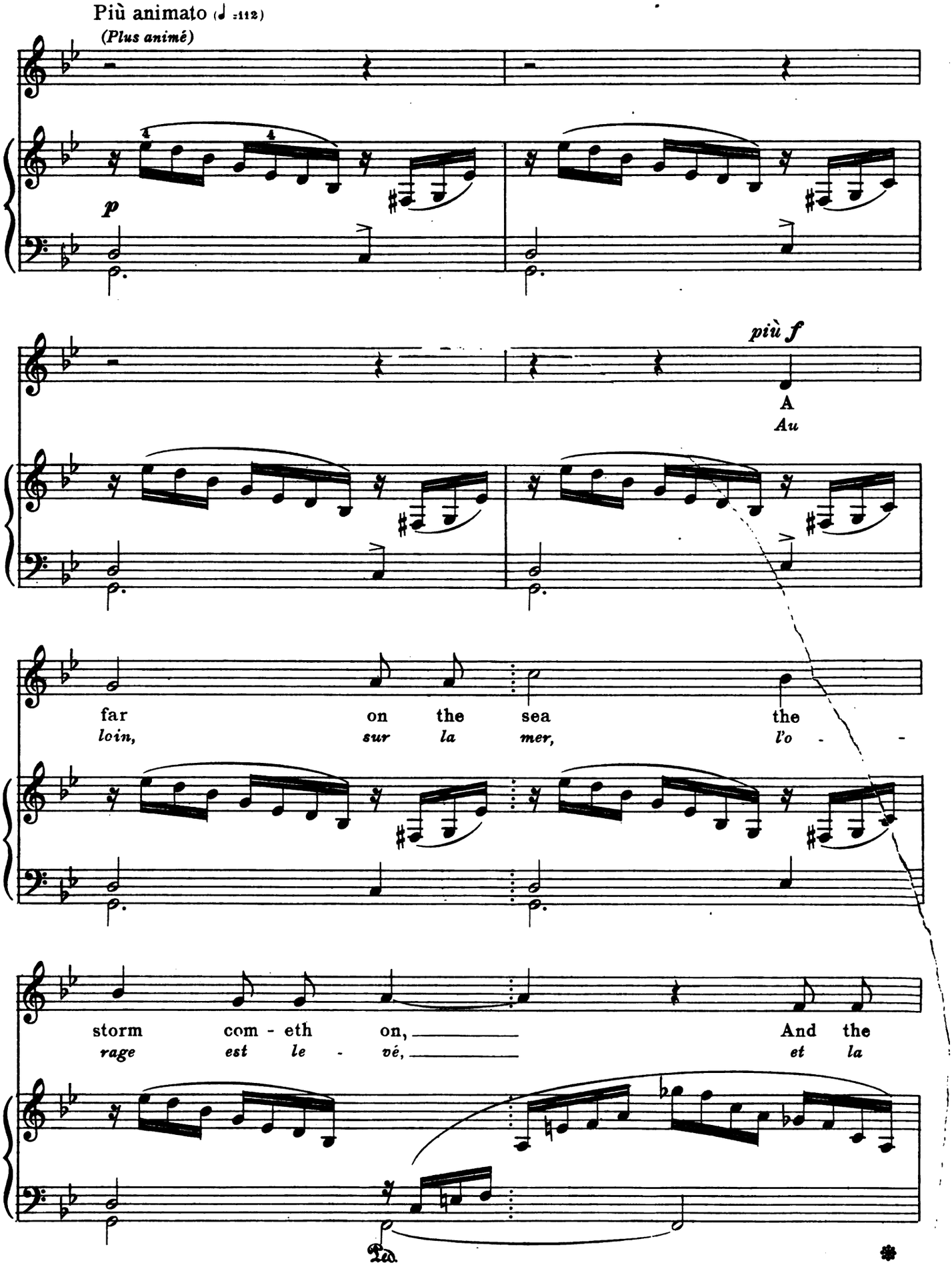
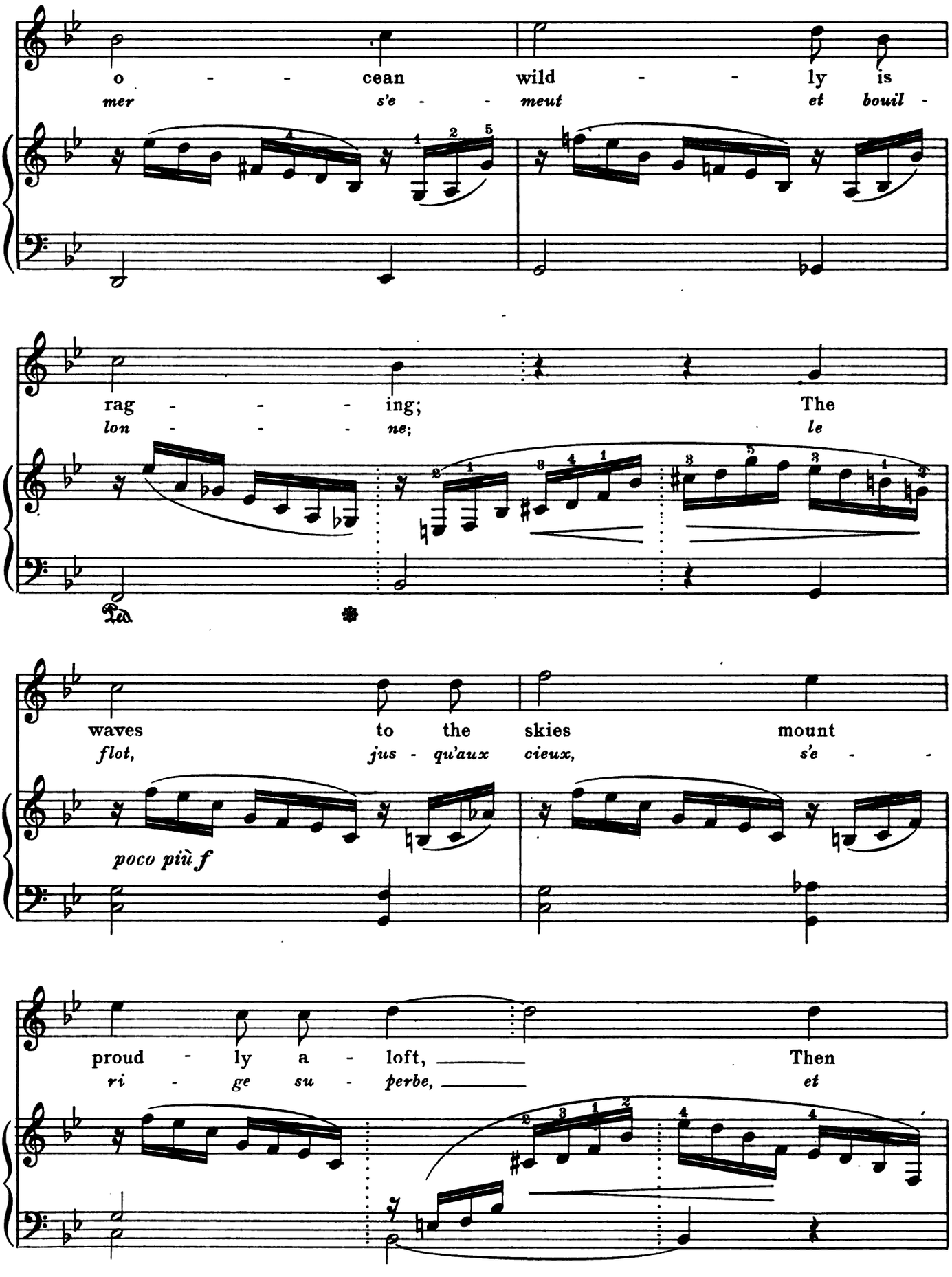
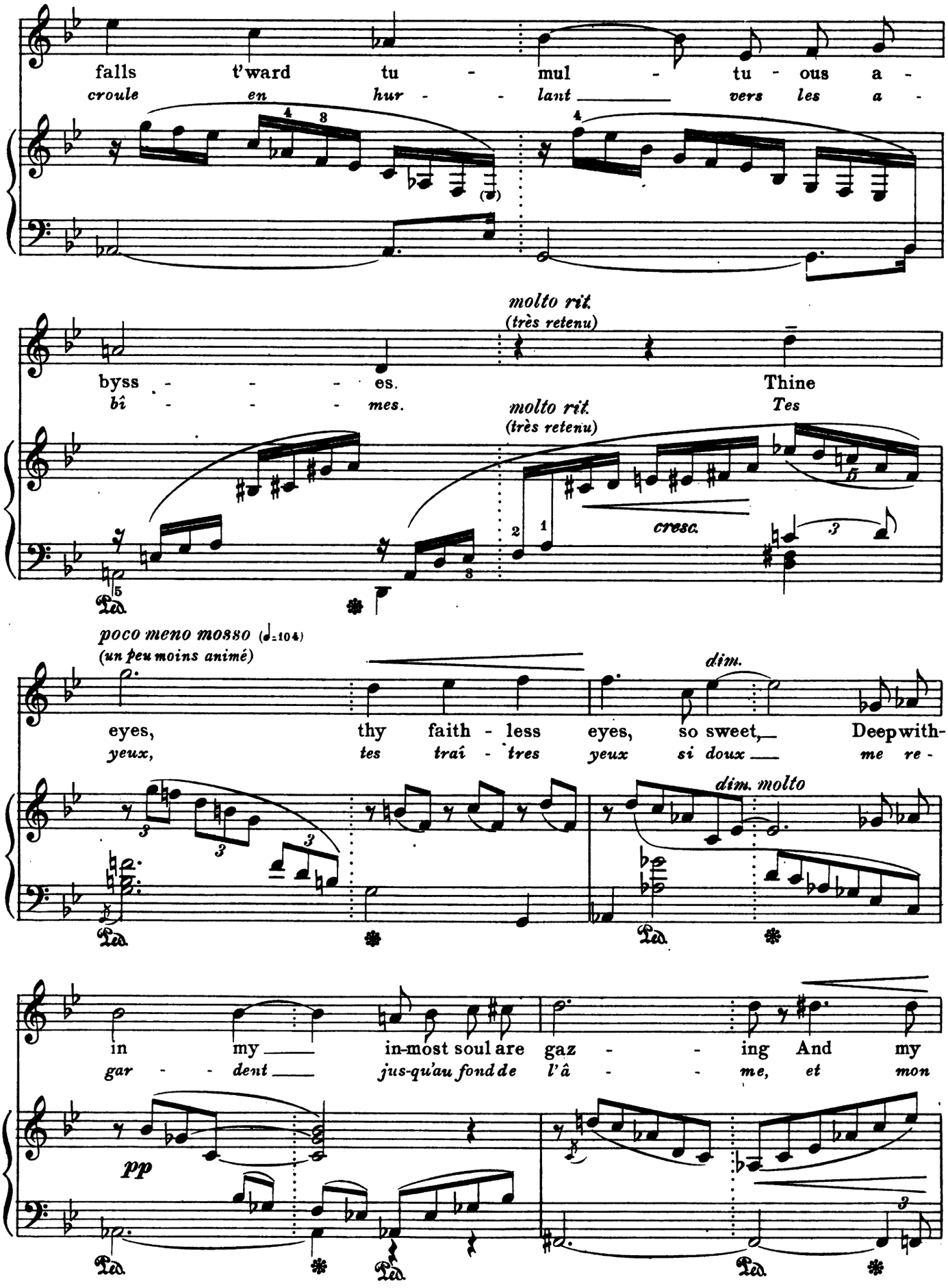
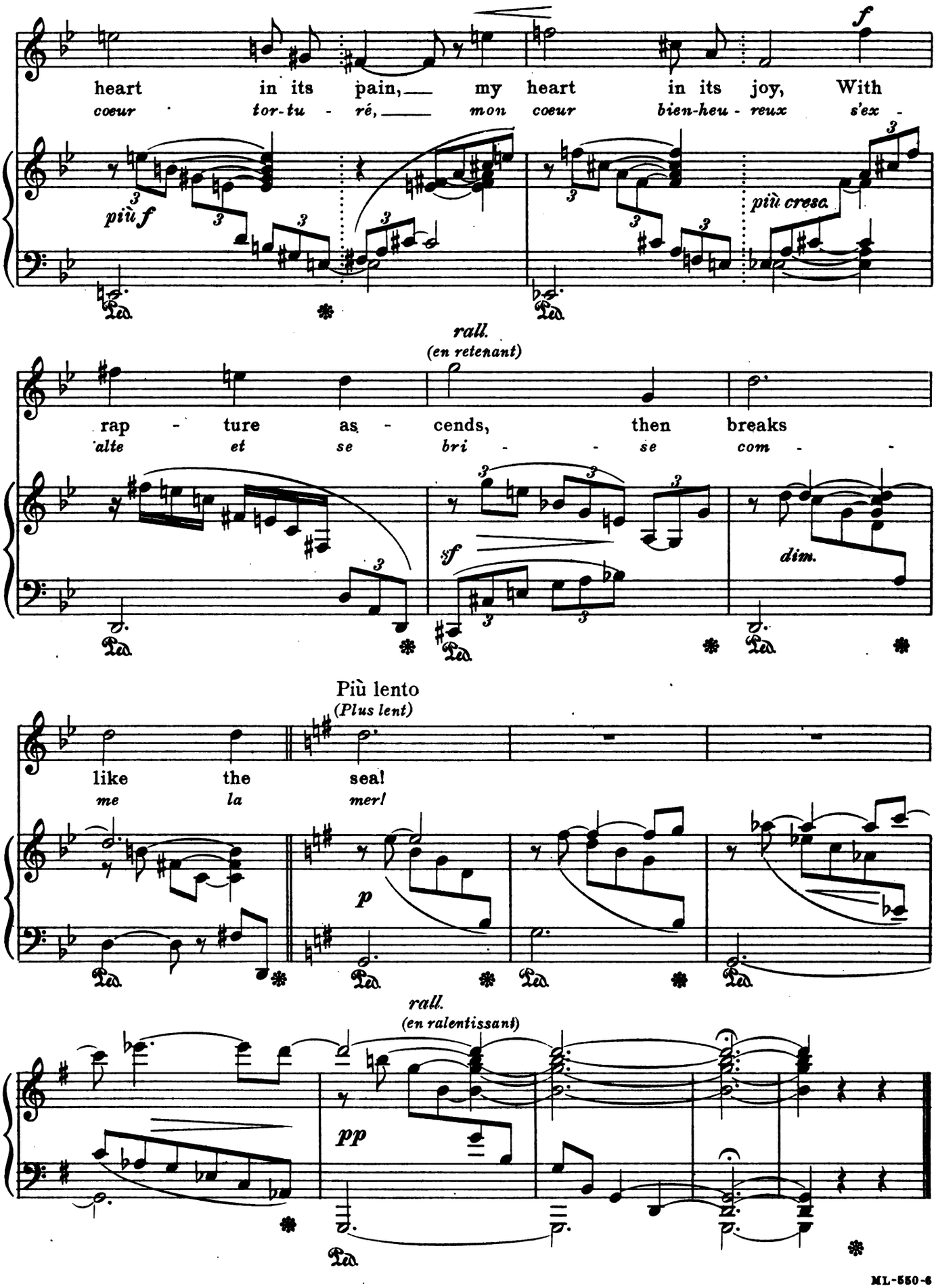

ress the strand as it dark - ens; Thine
sant la grève as - som - bri - e; Tes
cresc.
eyes, thy faith - less eyes are closed, And my
yeux, tes traî - tres yeux sont clos, et mon
più f
heart is at rest, is calm like the
cœur est tran - quil - le com - me la
sea.
mer.
poco cresc.
poco sfz
pp
Ped.

Più animato (♩ =112)
(Plus animé)
p
più f
A
Au
far on the sea the
loin, sur la mer, l'o -
storm com - eth on, And the
rage est le - vé, et la
Ped.

o - - - cean wild - - - ly is
mer s'e - - - meut et bouil -
rag - - - - ing; The
lon - - - - ne; le
Ped.
waves to the skies mount
flot, jus - qu'aux cieux, s'e - - -
poco più f
proud - ly a - loft, Then
ri - ge su - perbe, et

falls t'ward tu - mul - tu - ous a -
croule en hur - - lant vers les a -
molto rit.
(très retenu)
byss - - - - es. Thine
bî - - - - mes. Tes
molto rit.
(très retenu)
cresc.
poco meno mosso (♩=104)
(un peu moins animé)
dim.
eyes, thy faith - less eyes, so sweet, Deep with-
yeux, tes traî - tres yeux si doux me re -
dim. molto
in my in-most soul are gaz - - ing And my
gar - - dent jus-qu'au fond de l'â - - me, et mon
pp

heart in its pain, my heart in its joy, With
coeur tor-tu - ré, mon coeur bien-heu - reux s'ex -
f
più f
più cresc.
rall.
(en retenant)
rap - ture as - cends, then breaks
alte et se bri - - se com - -
sf
dim.
Più lento
(Plus lent)
like the sea!
me la mer!
p
rall.
(en ralentissant)
pp
Ped.

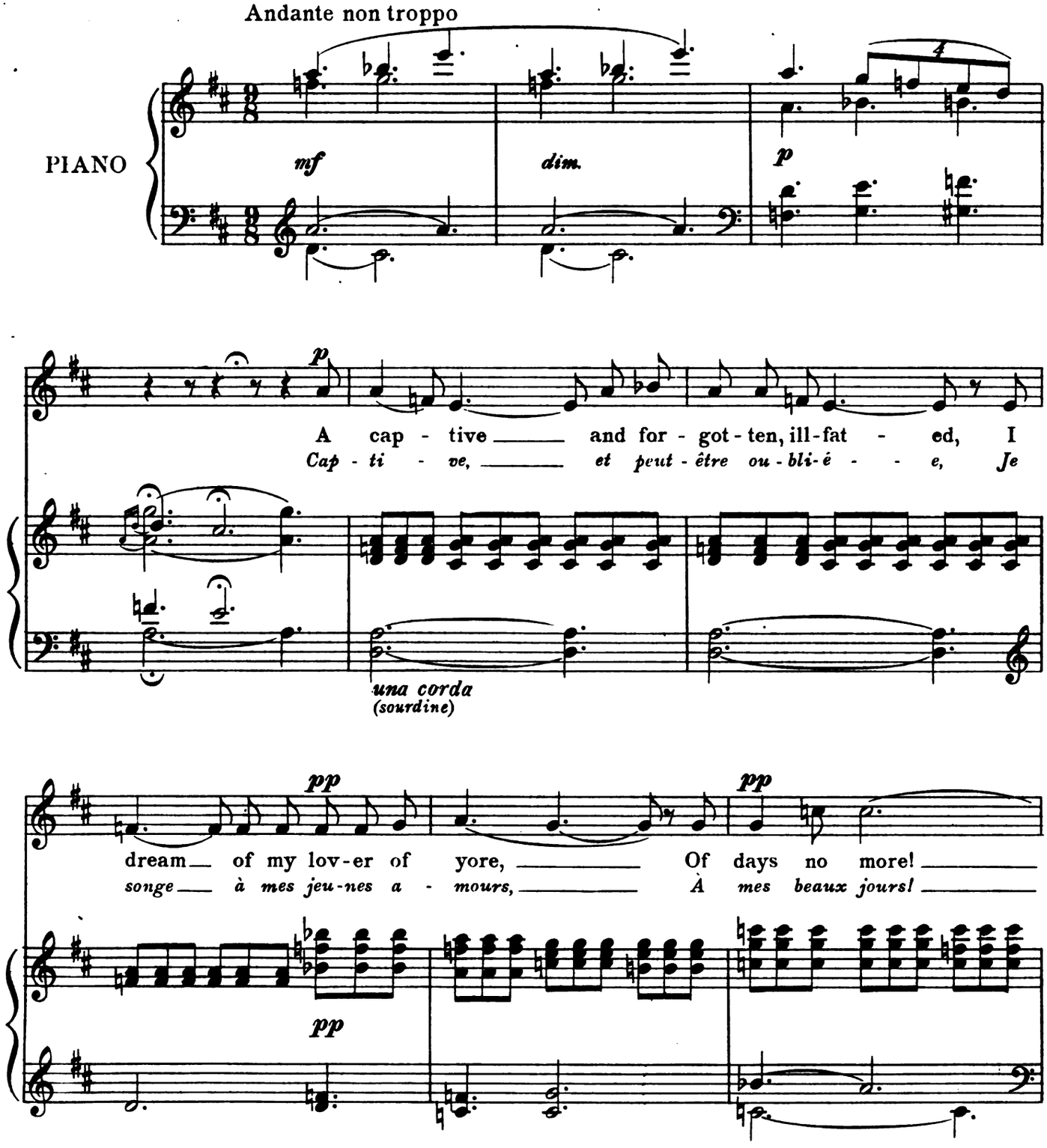
à Madame Julie Lalo

THE CAPTIVE

(L'ESCLAVE)

(Composed about 1872)

THÉOPHILE GAUTIER (1811-1872)
Translated by Nathan Haskell. Dole

EDOUARD LALO
(1823-1892)

Andante non troppo
PIANO
mf
dim.
p
A cap - tive ____ and for - got - ten, ill-fat - ed, I
Cap - ti - ve, ____ et peut - être ou - bli-é - - e, Je
una corda
(sourdine)
pp
pp
dream ___ of my lov-er of yore, ____ Of days no more! ____
songe ___ à mes jeu-nes a - mours, ____ À mes beaux jours! ____
pp

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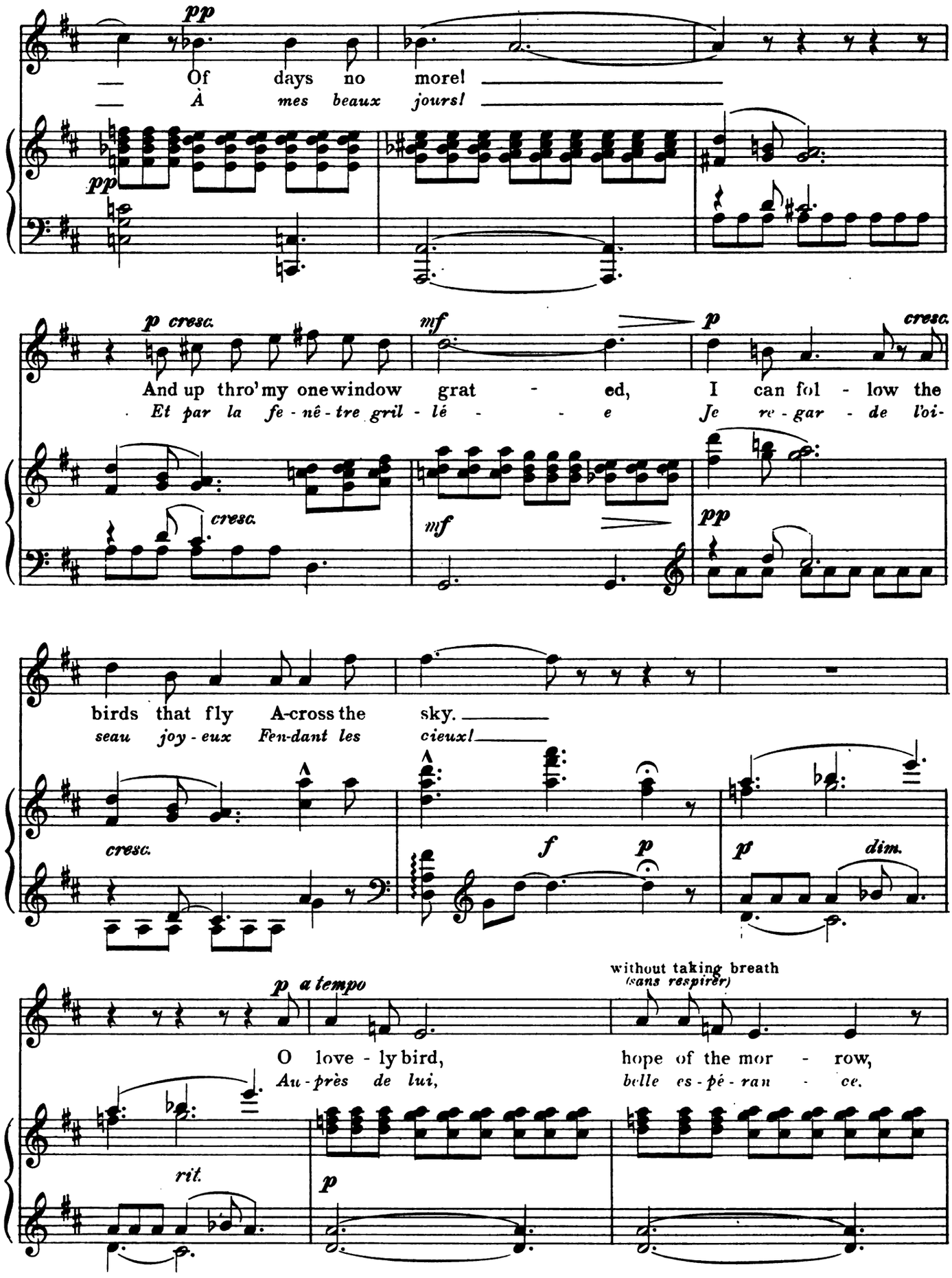
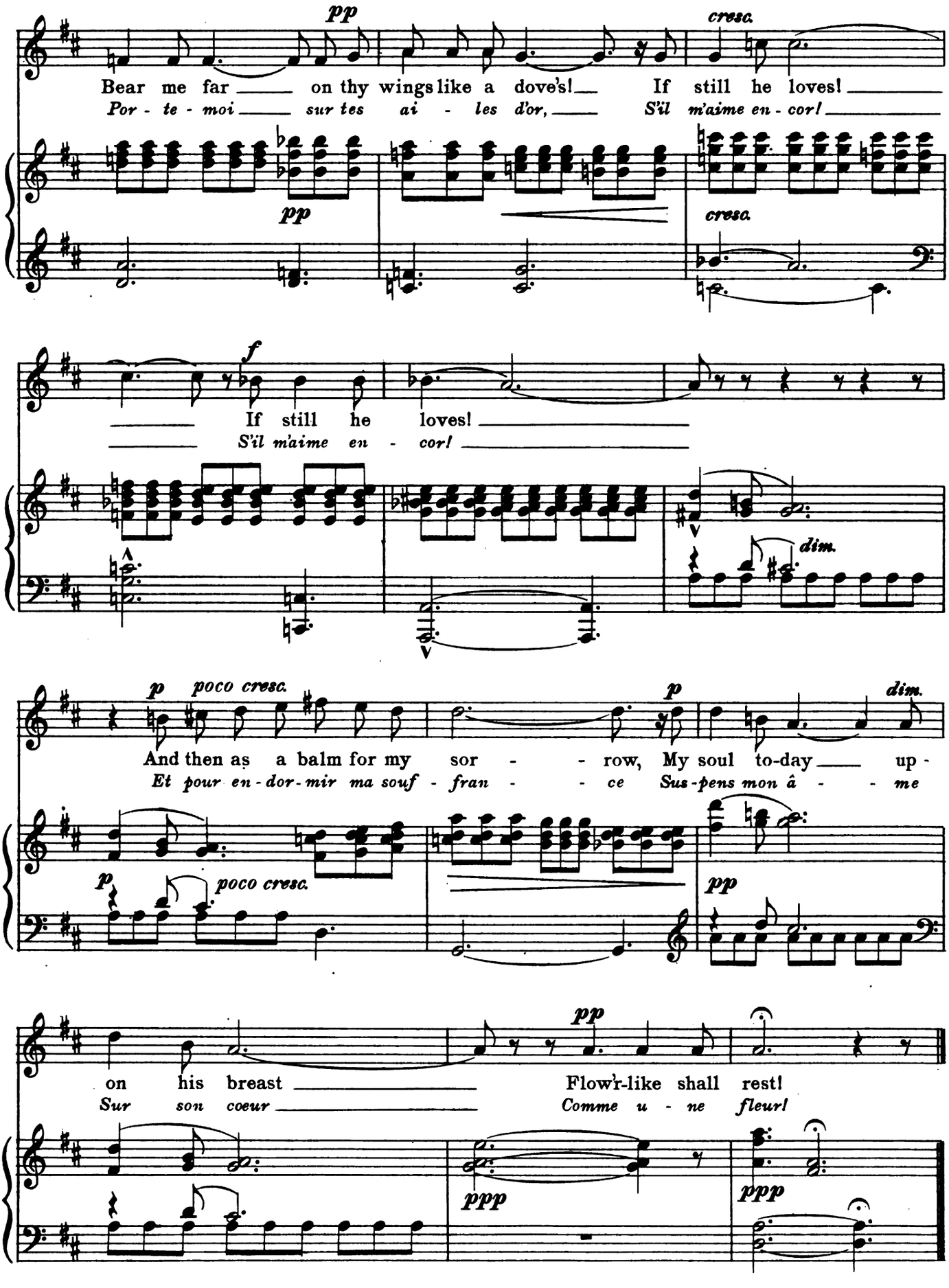
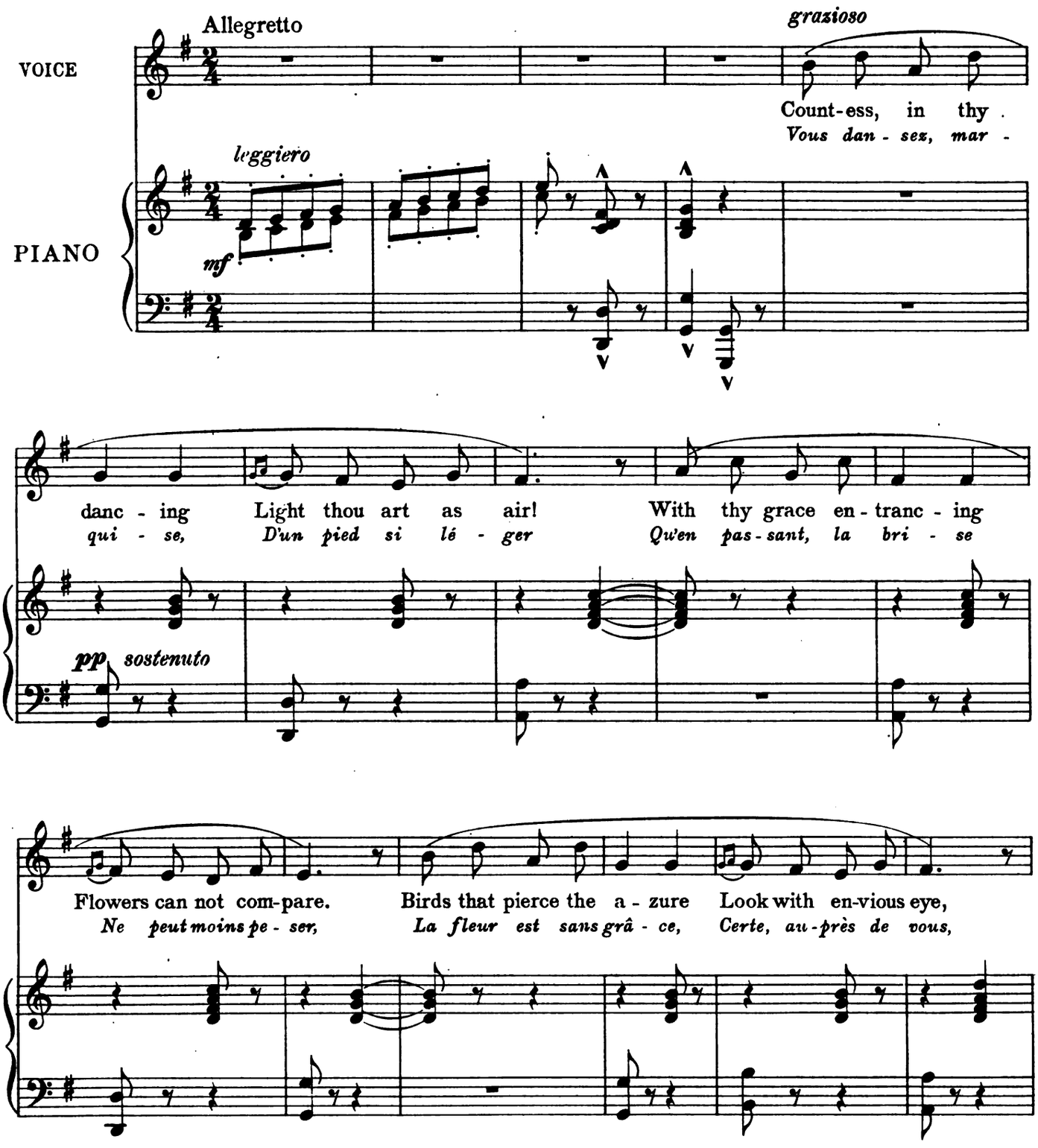

pp
Of days no more!
À mes beaux jours!
pp
p cresc.
mf
p
cresc.
And up thro' my one window grat - ed, I can fol - low the
Et par la fe - nê - tre gril - lé - - - e Je re - gar - de l'oi-
cresc.
mf
pp
birds that fly A-cross the sky.
seau joy - eux Fen-dant les cieux!
cresc.
f
p
p
dim.
p a tempo
without taking breath
(sans respirer)
O love - ly bird, hope of the mor - row,
Au - près de lui, belle es - pé - ran - ce.
rit.
p

pp
cresc.
Bear me far on thy wings like a dove's! If still he loves!
Por - te - moi sur tes ai - les d'or, S'il m'aime en - cor!
pp
cresc.
f
If still he loves!
S'il m'aime en - cor!
dim.
p poco cresc.
p
dim.
And then as a balm for my sor - - row, My soul to-day up -
Et pour en - dor - mir ma souf - fran - - ce Sus - pens mon â - - me
p poco cresc.
pp
pp
on his breast Flow'r-like shall rest!
Sur son coeur Comme u - ne fleur!
ppp
ppp

COUNTESS, IN THY DANCING

(VOUS DANSEZ, MARQUISE)

GAVOTTE DES MATHURINS

EUGENE BAZOT
Translated by Nathan Haskell Dole

GASTON LEMAIRE
(1854-)

Allegretto
grazioso
VOICE
PIANO
leggiero
mf
Count-ess, in thy
Vous dan - sez, mar -
danc - ing Light thou art as air! With thy grace en - tranc - ing
qui - se, D'un pied si lé - ger Qu'en pas - sant, la bri - se
pp sostenuto
Flowers can not com-pare. Birds that pierce the a - zure Look with en-vious eye,
Ne peut moins pe - ser, La fleur est sans grâ - ce, Certe, au-près de vous,

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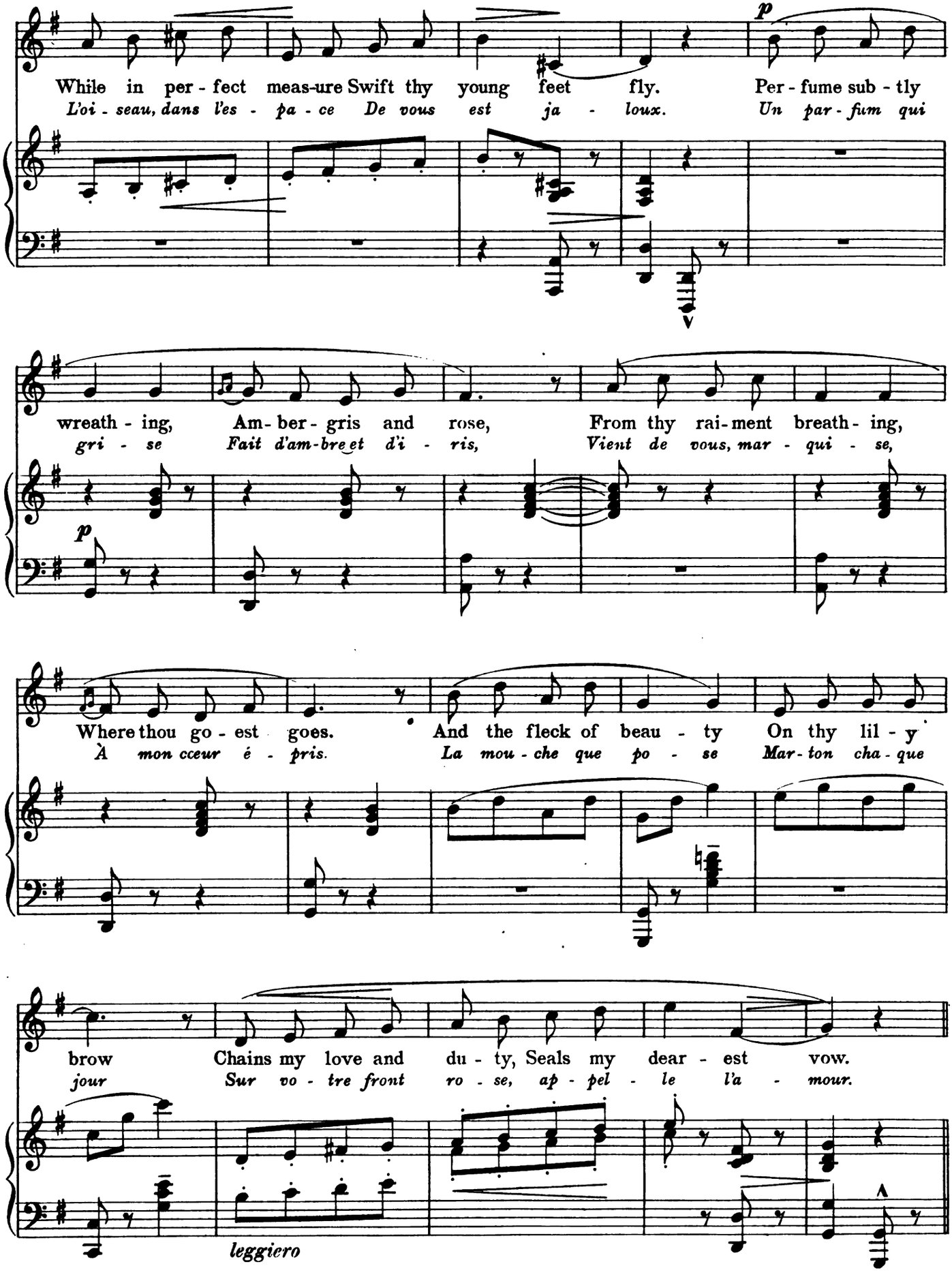
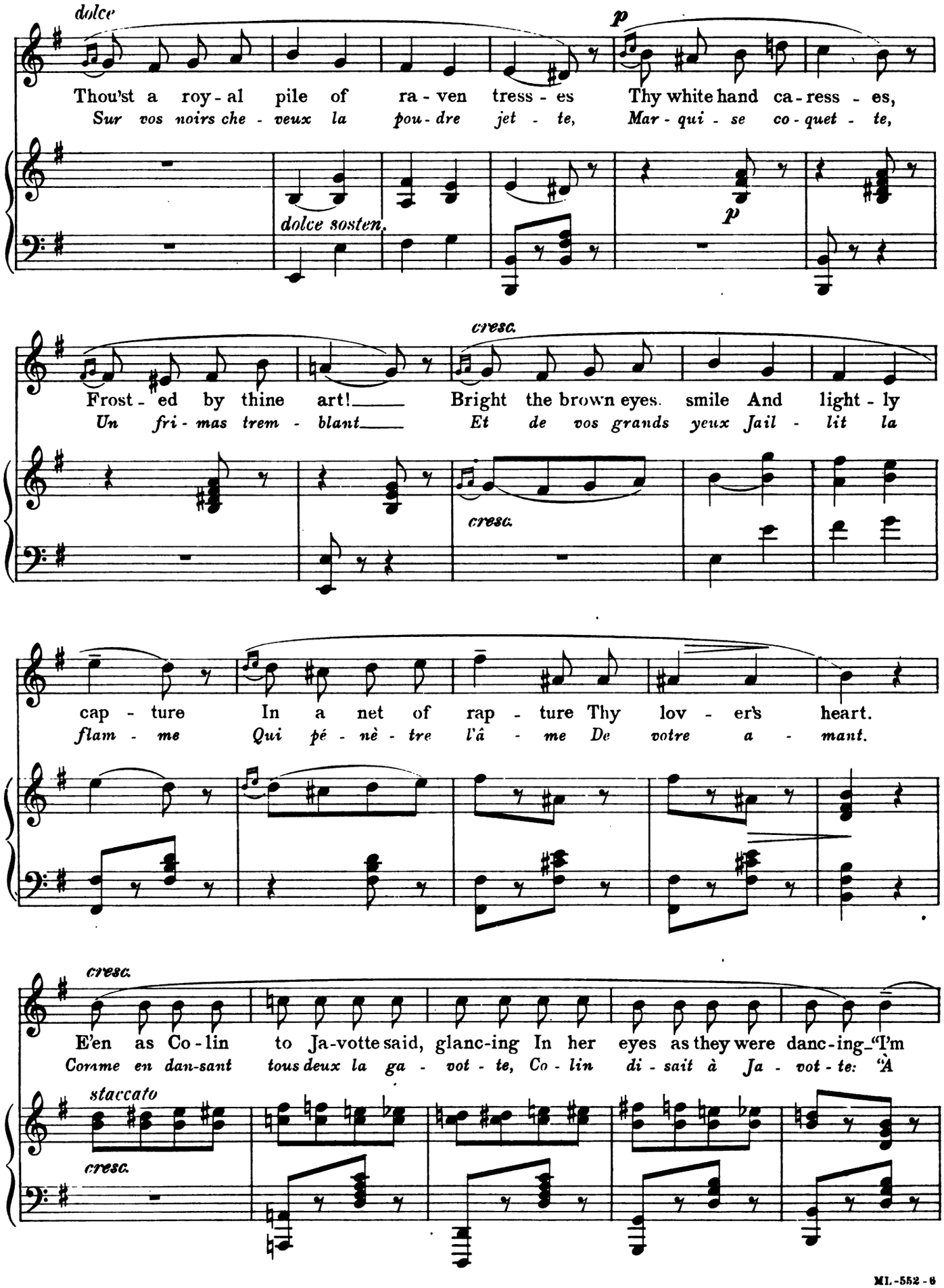
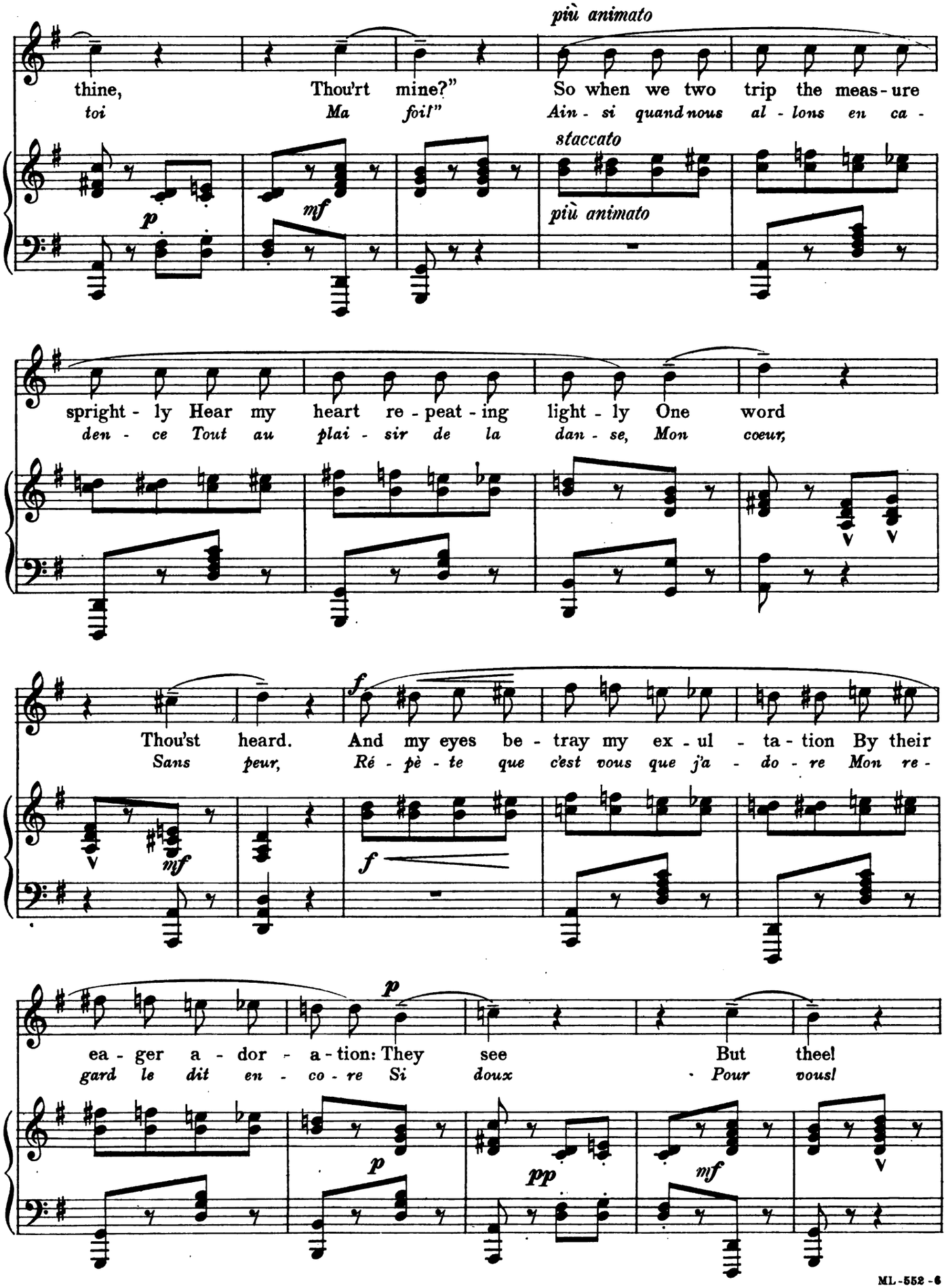
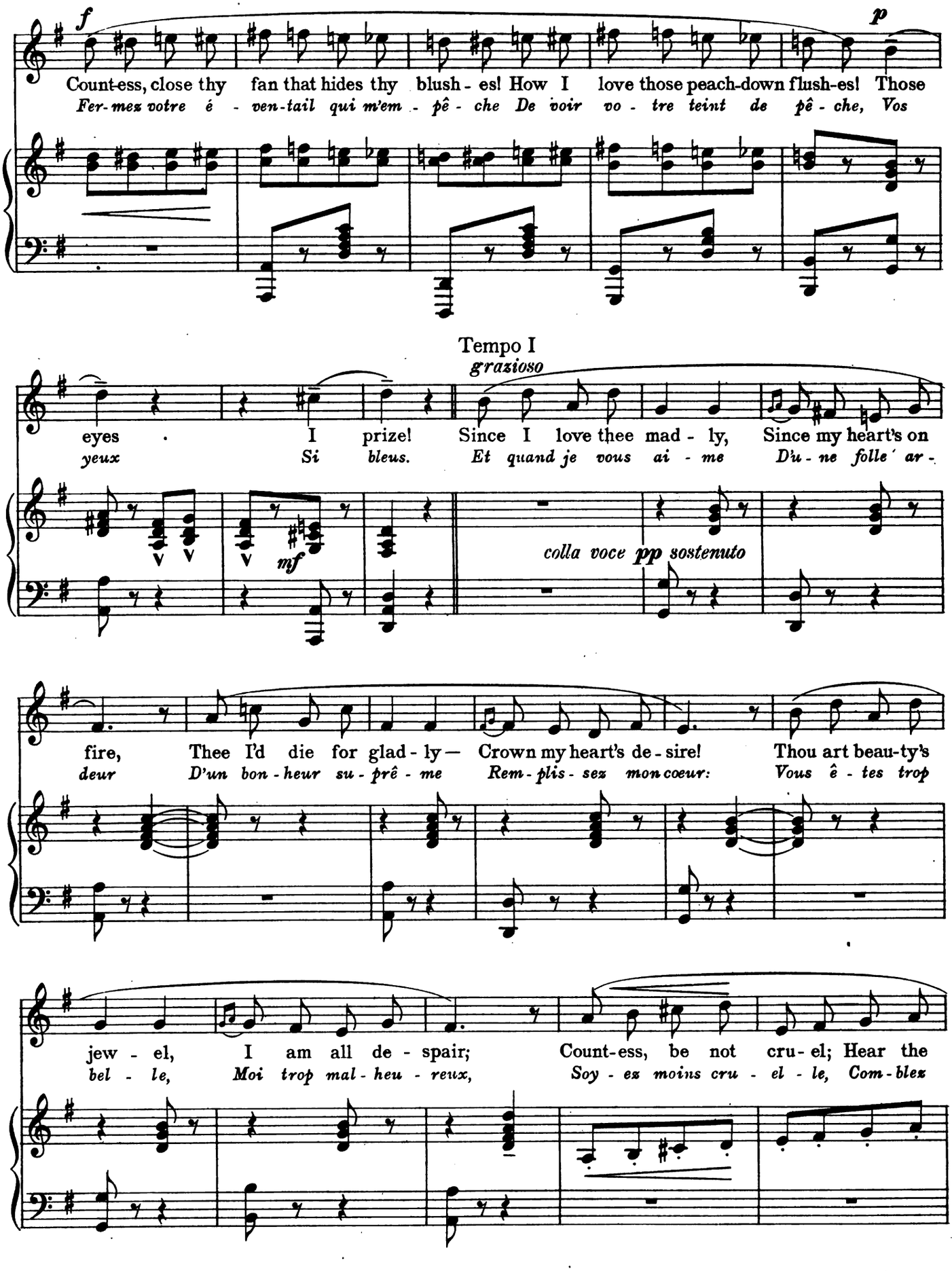
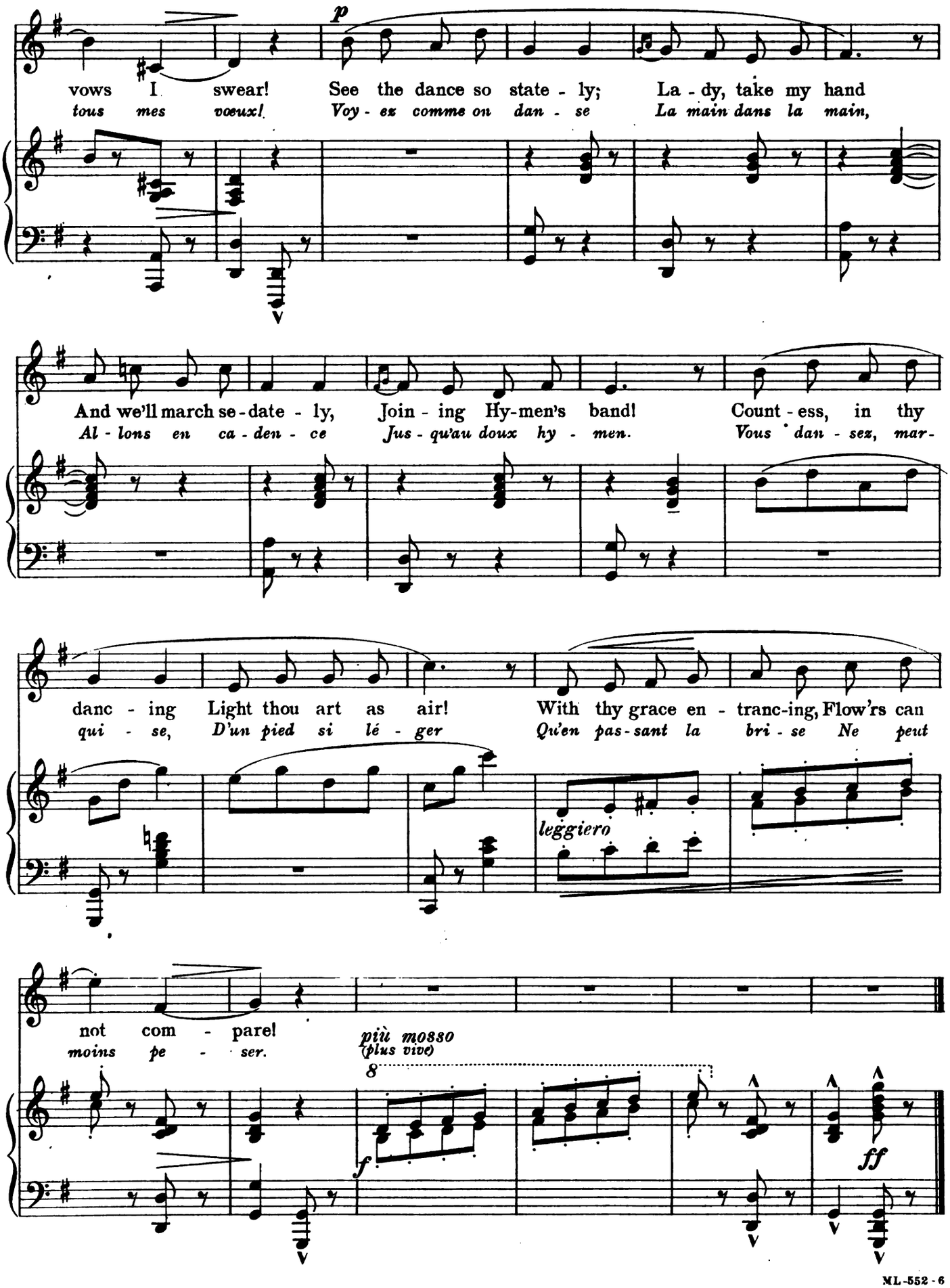

While in per - fect meas-ure Swift thy young feet fly. Per - fume sub - tly
L'oi - seau, dans l'es - pa - ce De vous est ja - loux. Un par - fum qui
wreath - ing, Am - ber - gris and rose, From thy rai - ment breath - ing,
gri - se Fait d'am - bre et d'i - ris, Vient de vous, mar - qui - se,
Where thou go - est goes. And the fleck of beau - ty On thy lil - y
À mon cœur é - pris. La mou - che que po - se Mar - ton cha - que
brow Chains my love and du - ty, Seals my dear - est vow.
jour Sur vo - tre front ro - se, ap - pel - le l'a - mour.
p
p
leggiero

dolce
p
Thou'st a roy - al pile of ra - ven tress - es Thy white hand ca - ress - es,
Sur vos noirs che - veux la pou - dre jet - te, Mar - qui - se co - quet - te,
dolce sosten.
p
cresc.
Frost - ed by thine art!___ Bright the brown eyes smile And light - ly
Un fri - mas trem - blant___ Et de vos grands yeux Jail - lit la
cresc.
cap - ture In a net of rap - ture Thy lov - er's heart.
flam - me Qui pé - nè - tre l'â - me De votre a - mant.
cresc.
E'en as Co - lin to Ja-votte said, glanc-ing In her eyes as they were danc-ing-"I'm
Comme en dan-sant tous deux la ga - vot - te, Co - lin di - sait à Ja - vot - te: "À
staccato
cresc.

più animato
thine, Thou'rt mine?" So when we two trip the meas-ure
toi Ma foi!" Ain-si quand nous al-lons en ca-
staccato
più animato
spright-ly Hear my heart re-peat-ing light-ly One word
den-ce Tout au plai-sir de la dan-se, Mon coeur,
Thou'st heard. And my eyes be-tray my ex-ul-ta-tion By their
Sans peur, Ré-pè-te que c'est vous que j'a-do-re Mon re-
ea-ger a-dor-a-tion: They see But thee!
gard le dit en-co-re Si doux Pour vous!

f
p
Count-ess, close thy fan that hides thy blush - es! How I love those peach-down flush-es! Those
Fer-mez votre é - ven-tail qui m'em - pê - che De voir vo - tre teint de pê - che, Vos
Tempo I
grazioso
eyes I prize! Since I love thee mad - ly, Since my heart's on
yeux Si bleus. Et quand je vous ai - me D'u - ne folle ar -
mf
colla voce pp sostenuto
fire, Thee I'd die for glad - ly— Crown my heart's de - sire! Thou art beau-ty's
deur D'un bon - heur su - prê - me Rem - plis - sez mon coeur: Vous ê - tes trop
jew - el, I am all de - spair; Count-ess, be not cru - el; Hear the
bel - le, Moi trop mal - heu - reux, Soy - ez moins cru - el - le, Com - blez

p
vows I swear! See the dance so state - ly; La - dy, take my hand
tous mes voeux! Voy - ez comme on dan - se La main dans la main,
And we'll march se - date - ly, Join - ing Hy-men's band! Count - ess, in thy
Al - lons en ca - den - ce Jus - qu'au doux hy - men. Vous dan - sez, mar-
danc - ing Light thou art as air! With thy grace en - tranc-ing, Flow'rs can
qui - se, D'un pied si lé - ger Qu'en pas-sant la bri - se Ne peut
leggiero
not com - pare!
moins pe - ser.
più mosso
(plus vive)
8
f
ff

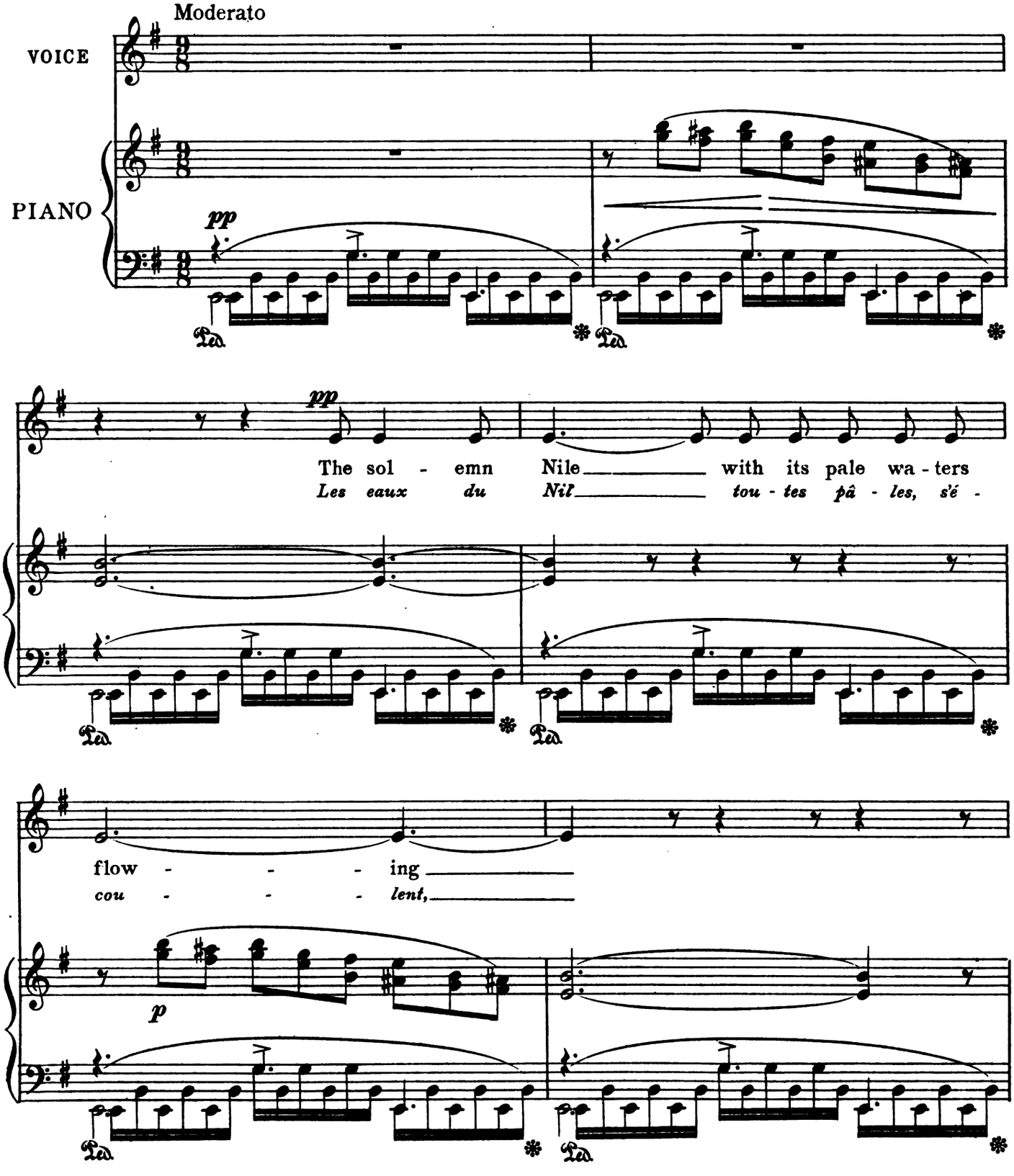
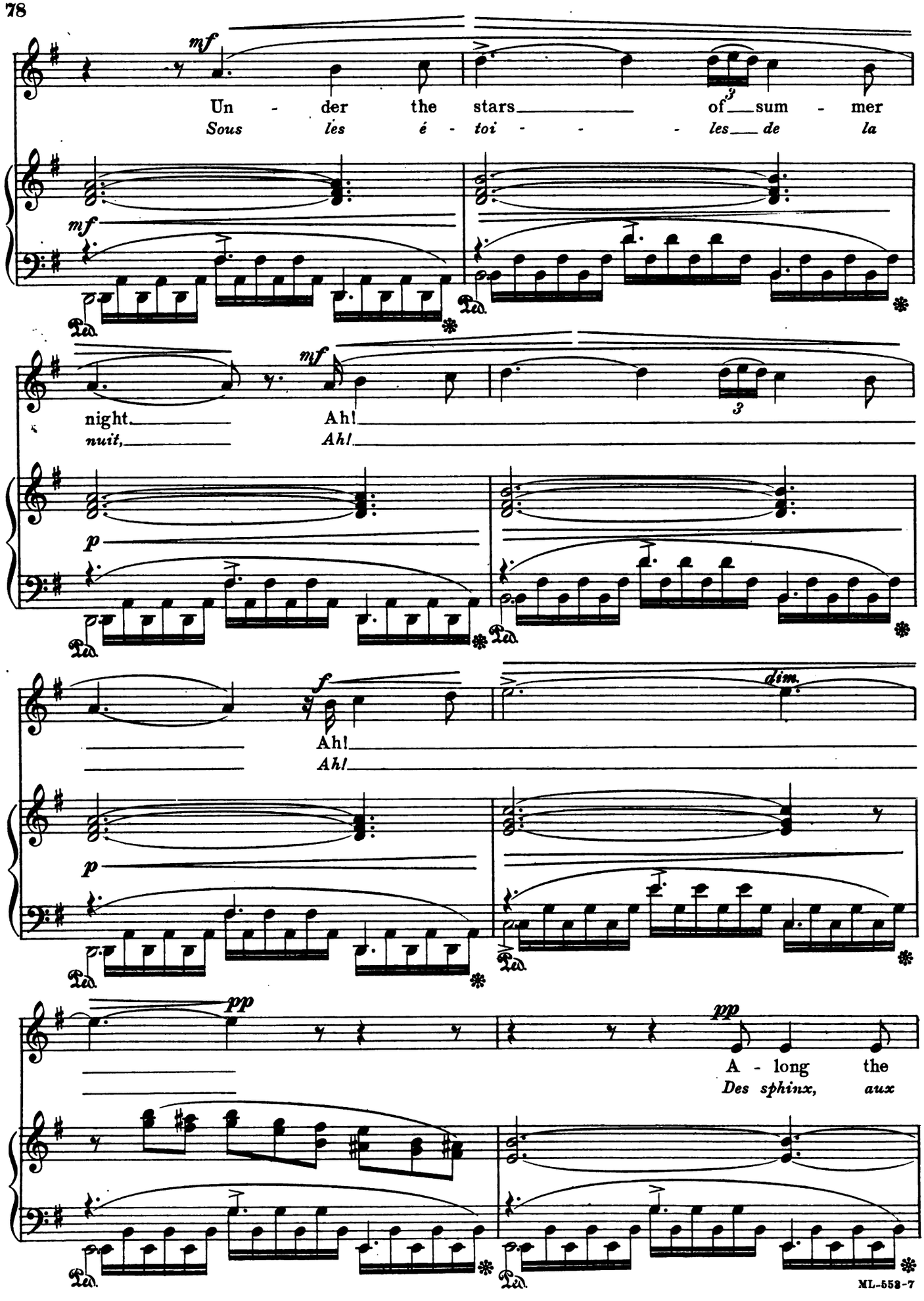
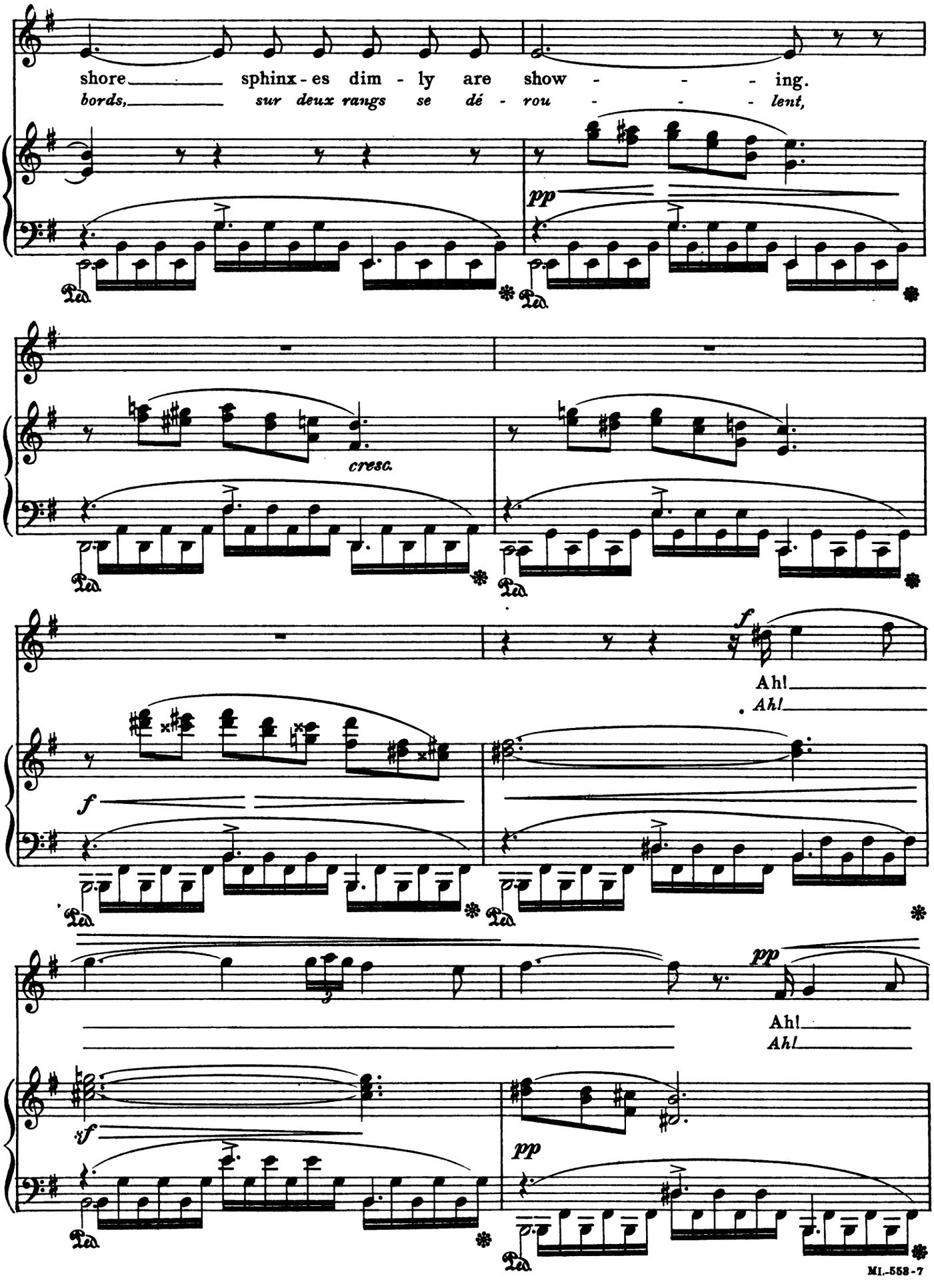
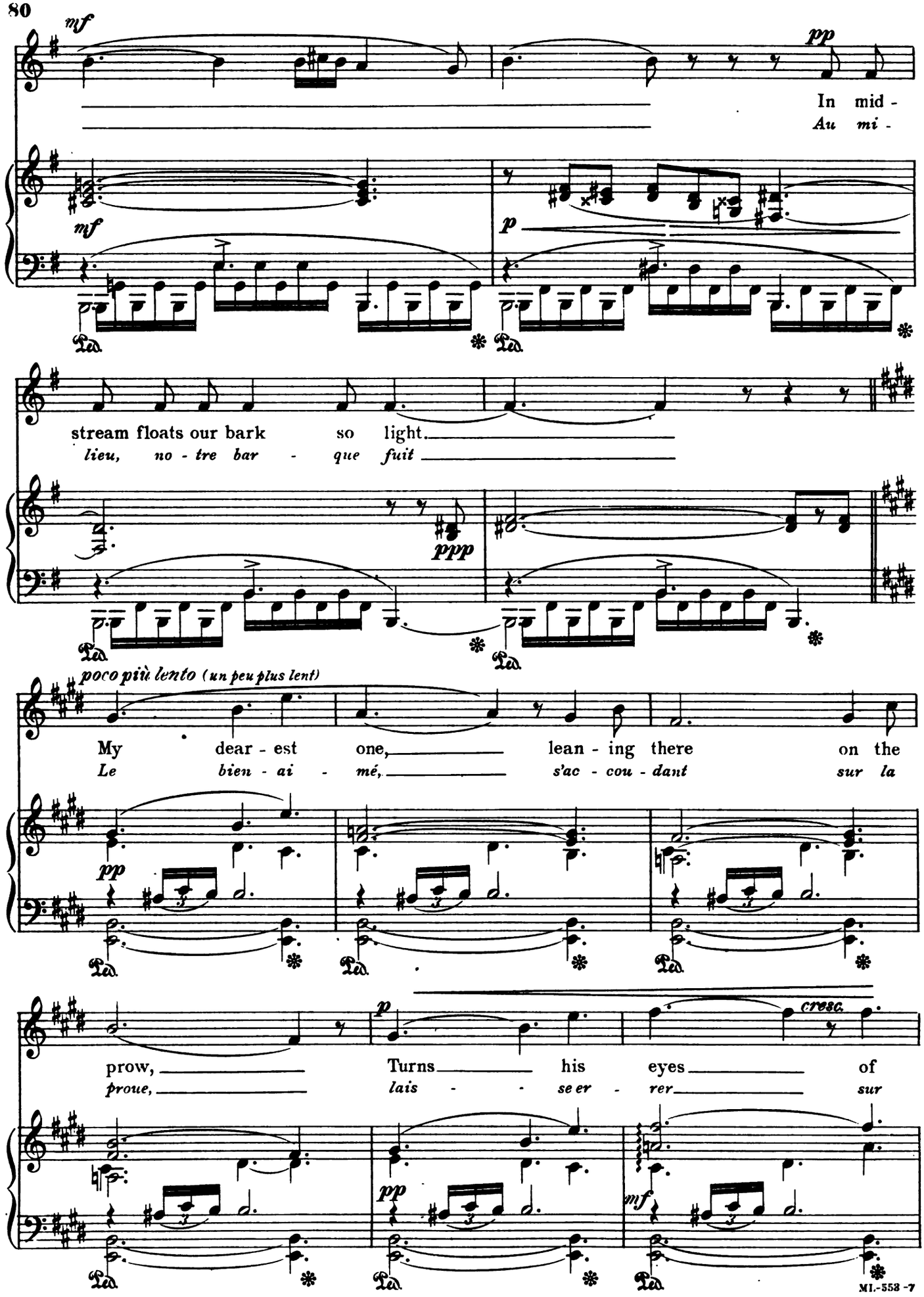
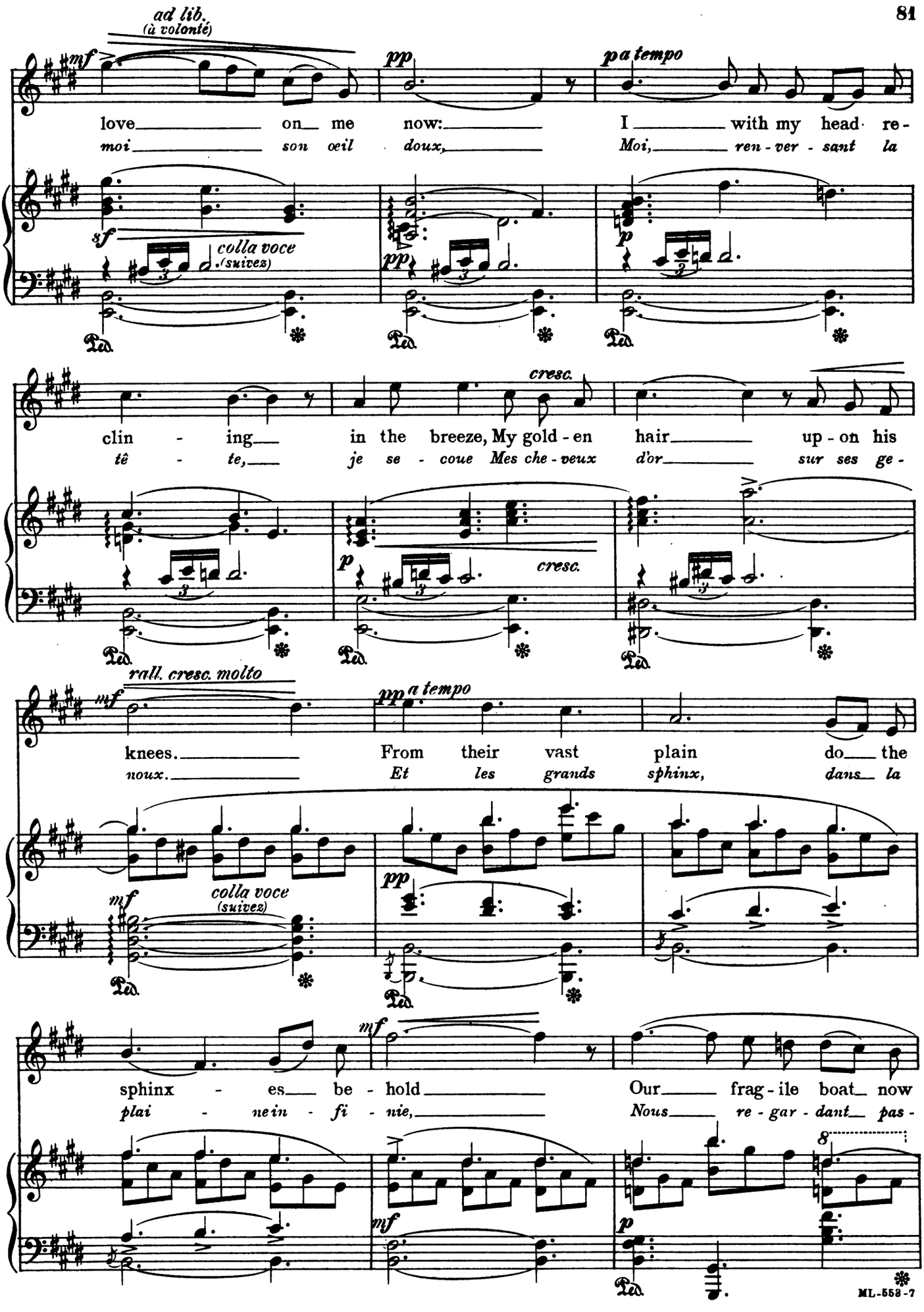
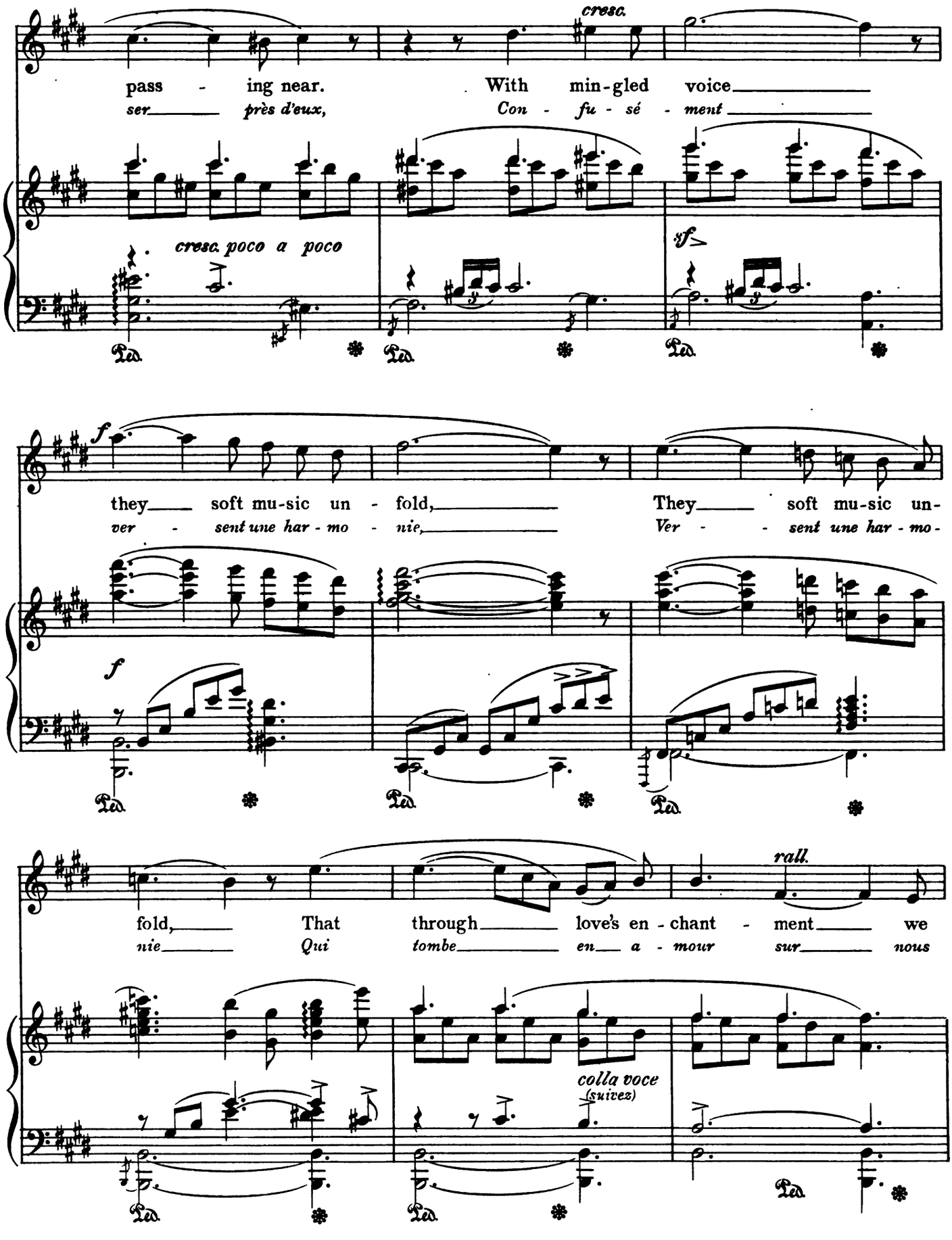
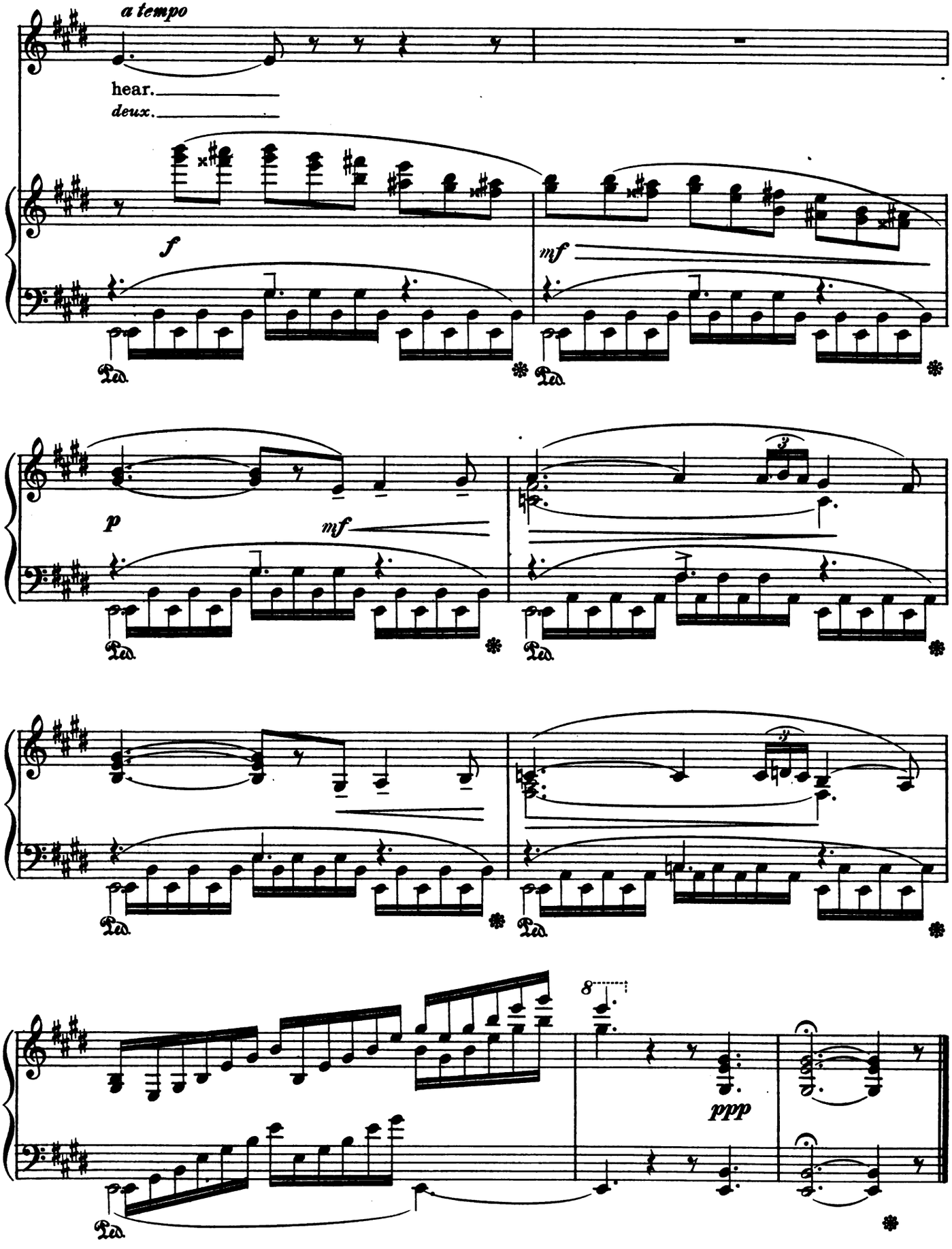
à Madame C. Salla-Uhring

THE NILE

(LE NIL)

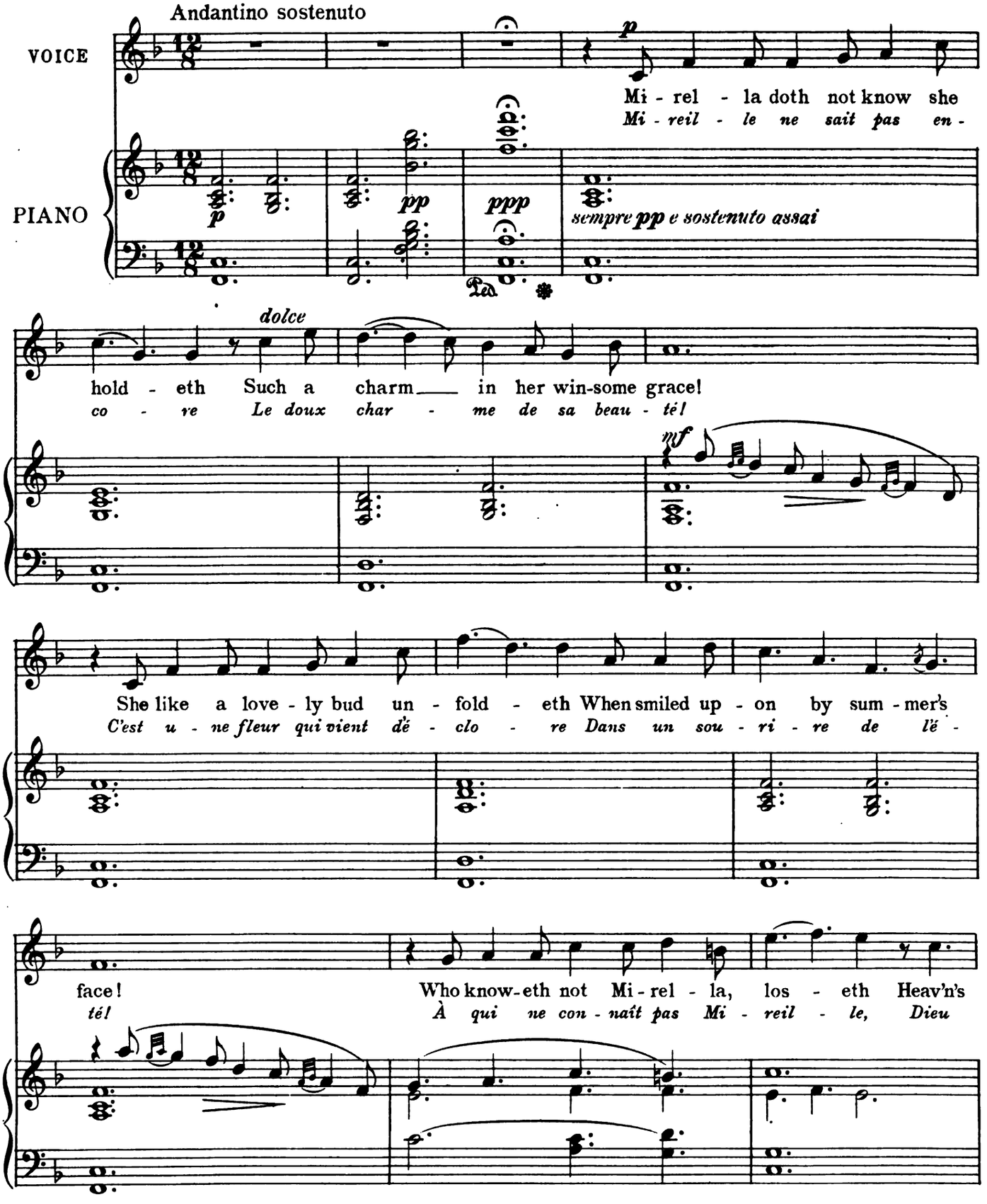
(Original Key)

D'ARMAND RENAUD
Translated by Isabella G. Parker

XAVIER LEROUX
(1863-)

Copyright MCMIV by Oliver Ditson Company

mf
Un - der the stars of sum - mer
Sous les é - toi - - - les de la
mf
Ped.
mf
night.
nuit,
Ah!
Ah!
p
Ped.
f
Ah!
Ah!
dim.
p
Ped.
pp
pp
A - long the
Des sphinx, aux
Ped.
Ped.

shore sphinx-es dim-ly are show-ing.
bords, sur deux rangs se dé-rou-lent,
pp
cresc.
f
Ah!
Ah!
f
pp
Ah!
Ah!
sf
pp
Ped.

mf
pp
In mid -
Au mi -
mf
p
stream floats our bark so light.
lieu, no - tre bar - que fuit
ppp
poco più lento (un peu plus lent)
My dear - est one, lean - ing there on the
Le bien - ai - mé, s'ac - cou - dant sur la
pp
p
cresc.
prow, Turns his eyes of
proue, lais - se er - rer sur
pp
mf

ad lib.
(à volonté)
mf
pp
a tempo
love on me now: I with my head re-
moi son œil doux, Moi, ren-ver-sant la
colla voce
(suivez)
clin-ing in the breeze, My gold-en hair up-on his
tê-te, je se-coue Mes che-veux d'or sur ses ge-
cresc.
rall. cresc. molto
knees. From their vast plain do the
noux. Et les grands sphinx, dans la
sphinx-es be-hold Our frag-ile boat now
plai-nein-fi-nie, Nous re-gar-dant pas-
8
Ped.
ML-553-7

cresc.
pass - ing near. With min-gled voice
ser près d'eux, Con - fu - sé - ment
cresc. poco a poco
sf
f
they soft mu-sic un - fold, They soft mu-sic un-
ver - sent une har - mo - nie, Ver - sent une har - mo-
f
fold, That through love's en - chant - ment we
nie Qui tombe en a - mour sur nous
rall.
colla voce
(suivez)

a tempo
hear.
deux.
f
mf
Ped.
p
mf
3
8
ppp

PROVENCE SONG
(CHANT PROVENÇAL)

MICHEL CARRÉ (1819-1872)
Translated by Isabella G. Parker

JULES MASSENET
(1842-)

Andantino sostenuto
VOICE
PIANO
p
Mi - rel - la doth not know she
Mi - reil - le ne sait pas en -
pp
ppp
sempre pp e sostenuto assai
Ped.
dolce
hold - eth Such a charm___ in her win-some grace!
co - re Le doux char - me de sa beau - té!
mf
She like a love - ly bud un - fold - eth When smiled up - on by sum - mer's
C'est u - ne fleur qui vient dé - clo - re Dans un sou - ri - re de l'é -
face!
té!
Who know-eth not Mi - rel - la, los - eth Heav'n's
À qui ne con - naît pas Mi - reil - le, Dieu

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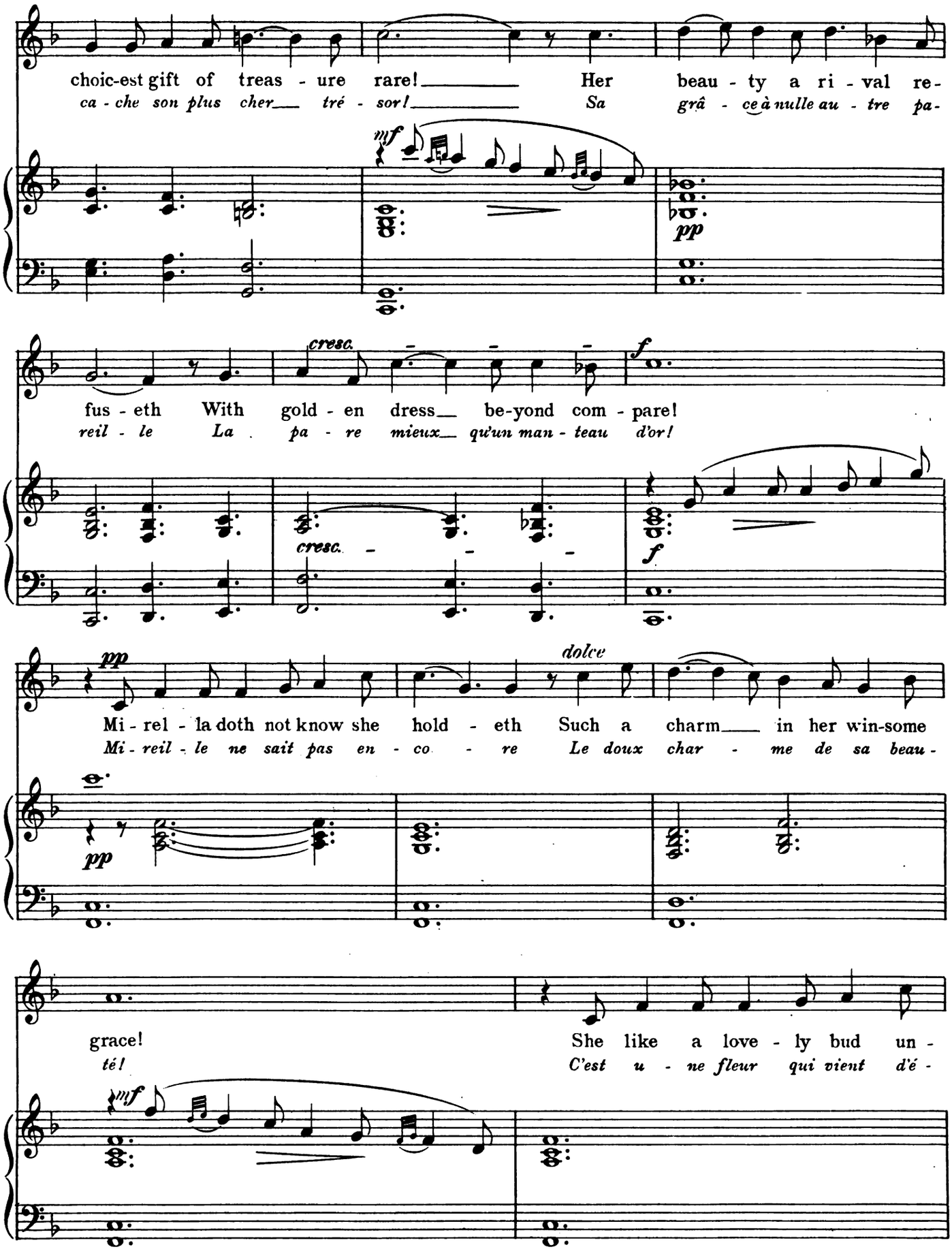
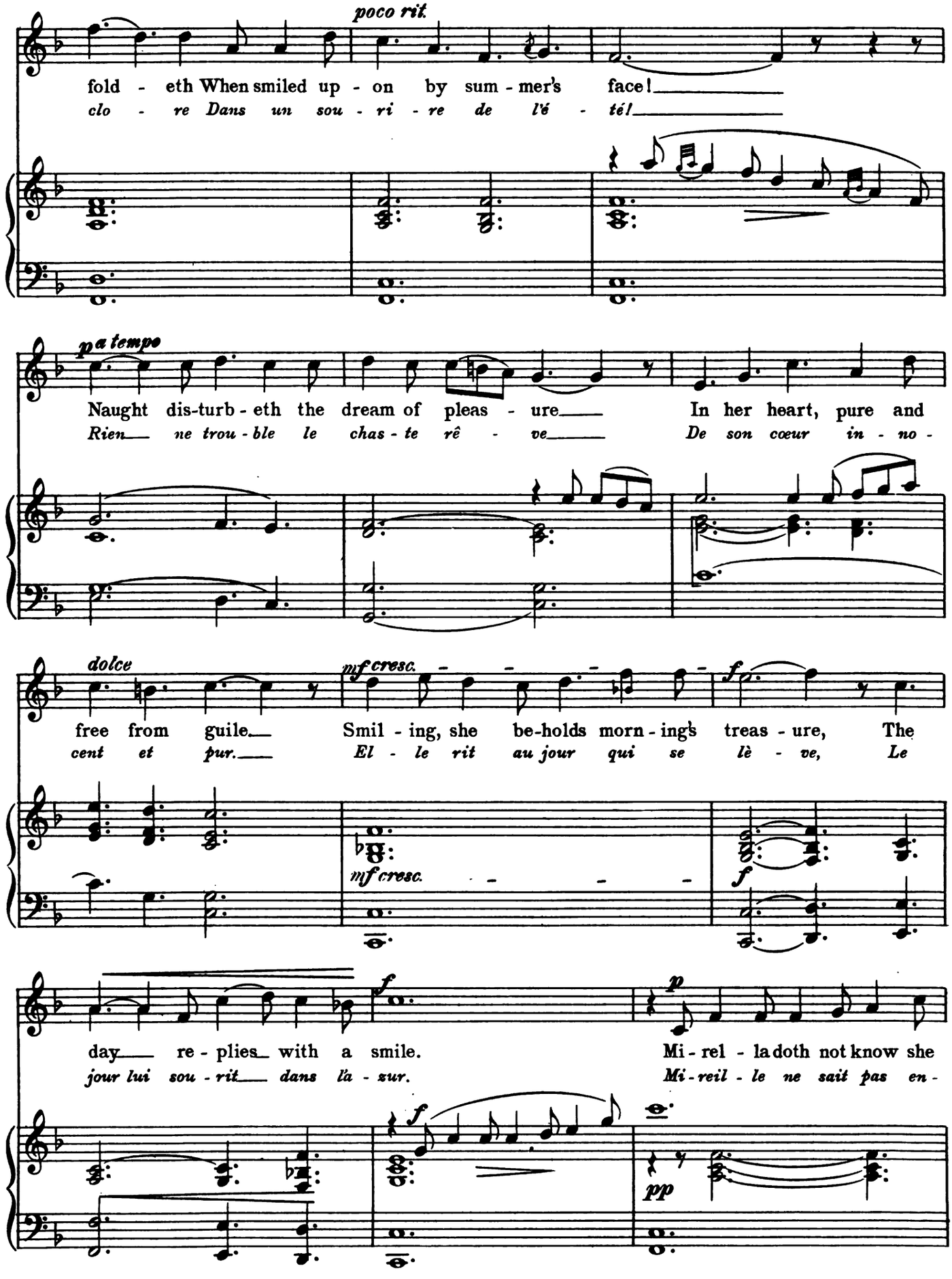
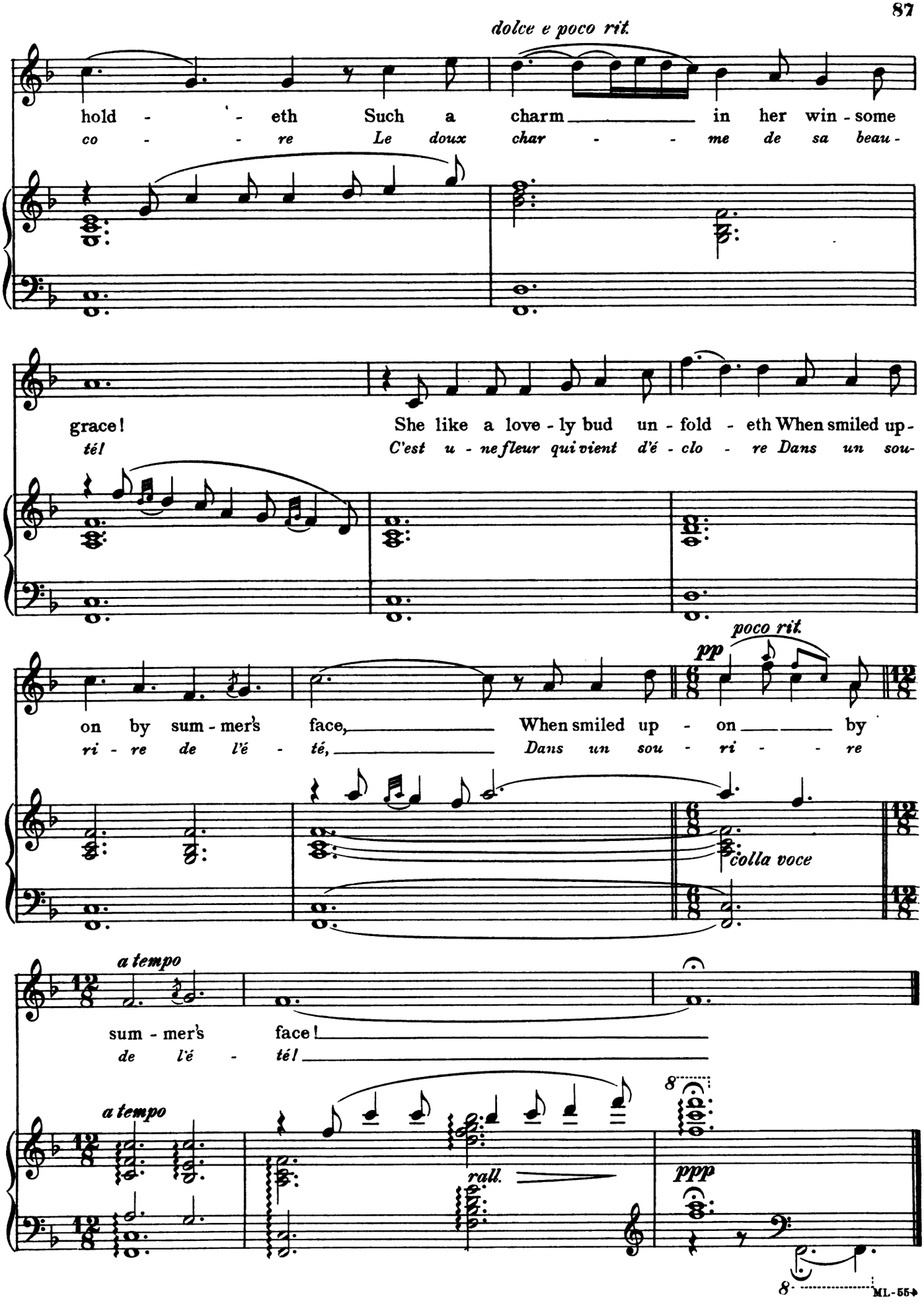

choic-est gift of treas - ure rare! Her beau - ty a ri - val re-
ca - che son plus cher tré - sor! Sa grâ - ce à nulle au - tre pa-
mf
pp
fus - eth With gold - en dress be-yond com - pare!
reil - le La pa - re mieux qu'un man - teau d'or!
cresc.
f
Mi - rel - la doth not know she hold - eth Such a charm in her win-some
Mi - reil - le ne sait pas en - co - re Le doux char - me de sa beau -
dolce
grace!
té!
She like a love - ly bud un -
C'est u - ne fleur qui vient d'é -

poco rit.
fold - eth When smiled up - on by sum - mer's face!
clo - re Dans un sou - ri - re de l'é - té!
p a tempo
Naught dis-turb - eth the dream of pleas - ure In her heart, pure and
Rien ne trou - ble le chas - te rê - ve De son cœur in - no -
dolce
mf cresc.
f
free from guile. Smil - ing, she be-holds morn - ing's treas - ure, The
cent et pur. El - le rit au jour qui se lè - ve, Le
mf cresc.
f
f
p
day re - plies with a smile. Mi - rel - la doth not know she
jour lui sou - rit dans l'a - zur. Mi - reil - le ne sait pas en -
f
pp

dolce e poco rit.
hold - - eth Such a charm in her win - some
co - - re Le doux char - - me de sa beau -
grace! She like a love - ly bud un - fold - eth When smiled up -
tél C'est u - ne fleur qui vient d'é - clo - re Dans un sou -
poco rit.
pp
on by sum - mer's face, When smiled up - on by
ri - re de l'é - té, Dans un sou - ri - re
colla voce
a tempo
sum - mer's face!
de l'é - té!
a tempo
rall.
ppp
8
8

OPEN THY BLUE EYES
(OUVRE TES YEUX BLEUS)

PAUL ROBIQUET
Translated by Arthur Westbrook

(Original Key, F)

JULES MASSENET
(1842-)

Allegro, con molto anima
(Avec assez d'animation)

He *(Lui)*

VOICE

PIANO

mf

O - pen thy blue eyes now, my
Ou - vre tes yeux bleus, ma mi -

dar - - - - ling, 'Tis dawn of day;
gnon - - - - ne: Voi - ci le jour.

On the leaf - y bough trills the star - - ling His am'-rous
Dé - jà la fau - vet - te fre - don - - ne Un chant d'a -

lay. Au - ro - ra with the hue of ro - - ses
mour. L'au - rore é - pa - nou - it la ro - - se.

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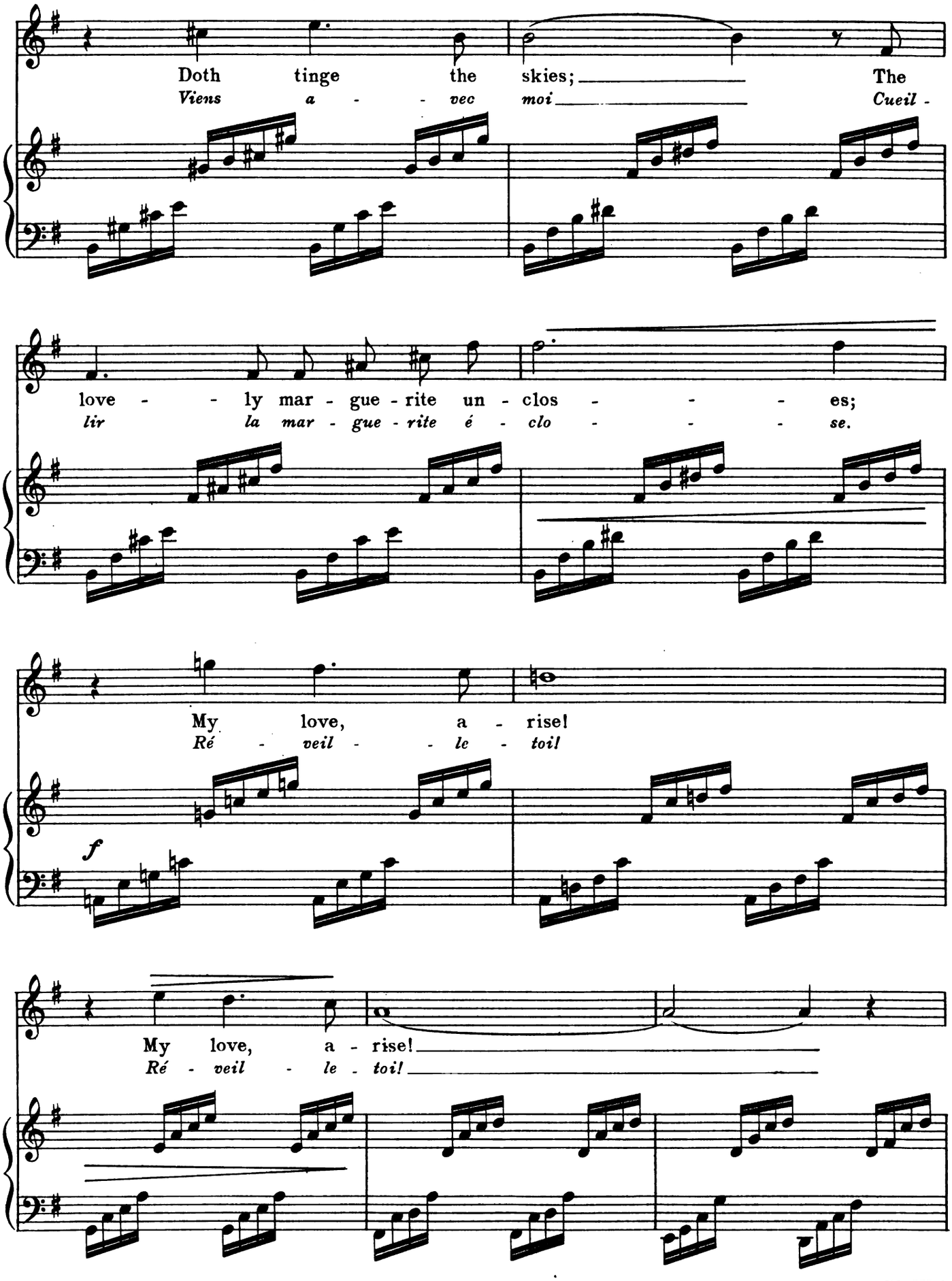
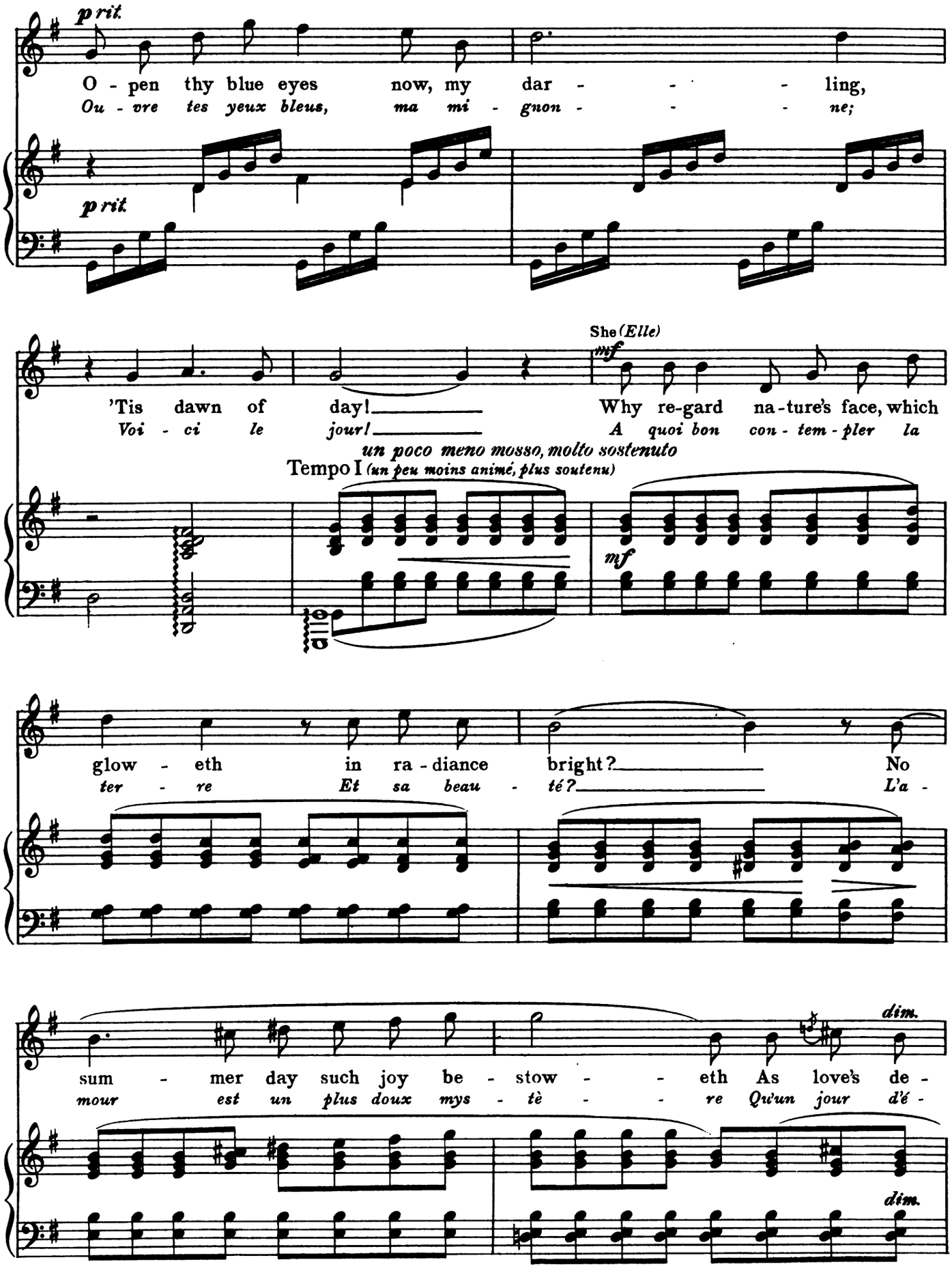
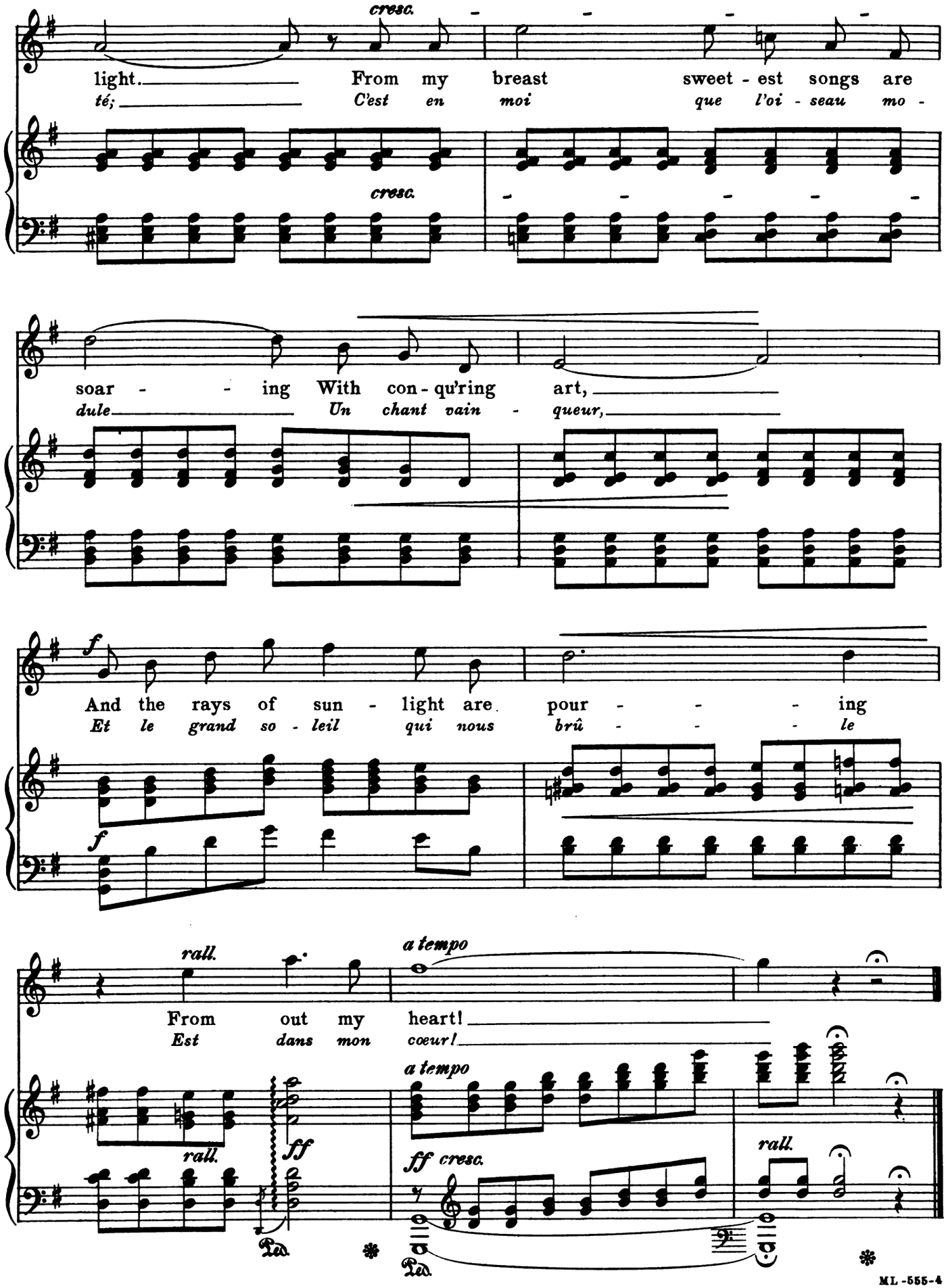
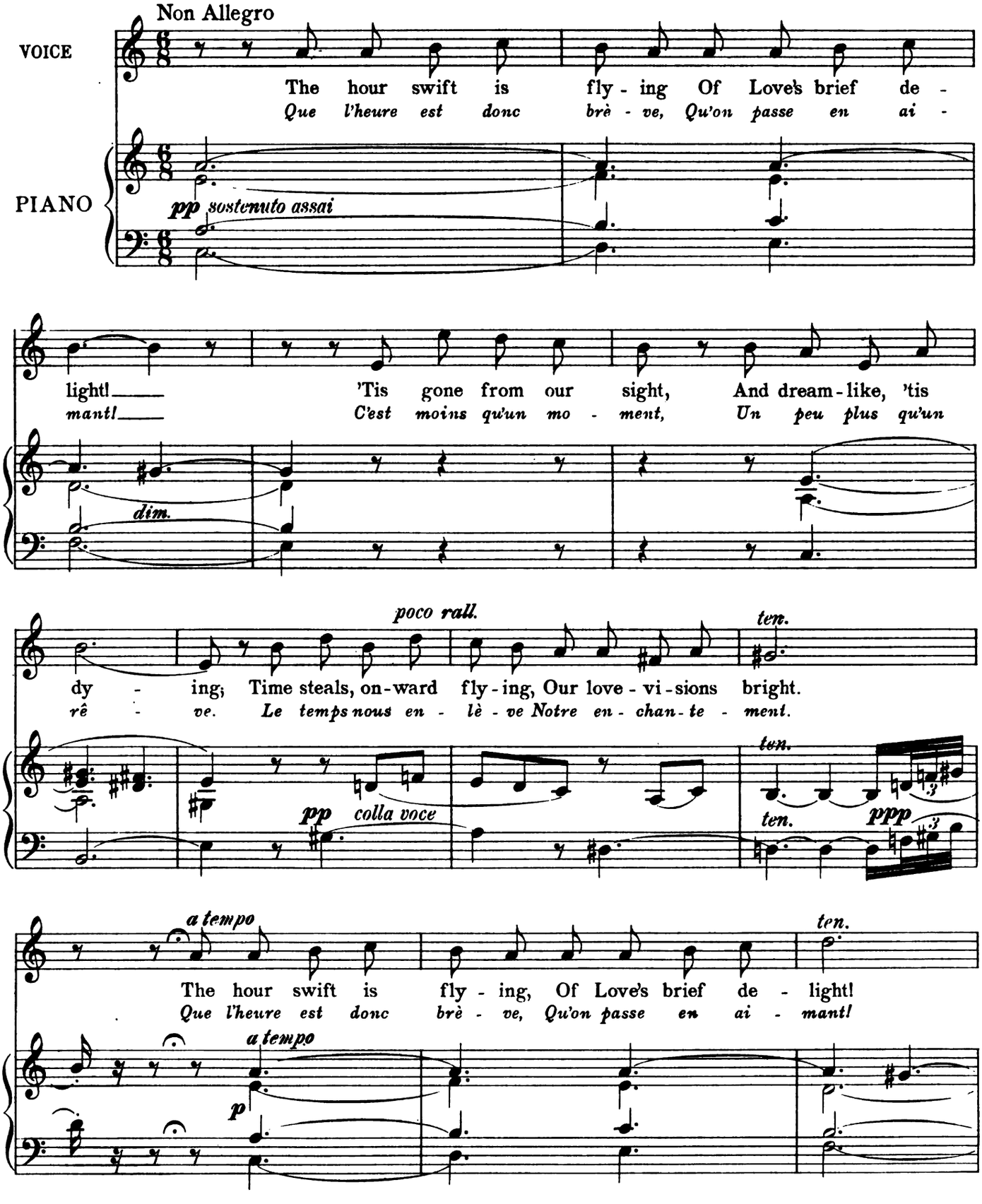

Doth tinge the skies; The
Viens a - vec moi Cueil -
love - ly mar - gue - rite un - clos - es;
lir la mar - gue - rite é - clo - se.
My love, a - rise!
Ré - veil - le - toi!
f
My love, a - rise!
Ré - veil - le - toi!

p rit.
O - pen thy blue eyes now, my dar - - - - ling,
Ou - vre tes yeux bleus, ma mi - gnon - - - - ne;
p rit.
She (Elle)
mf
'Tis dawn of day! Why re-gard na-ture's face, which
Voi - ci le jour! A quoi bon con - tem - pler la
un poco meno mosso, molto sostenuto
Tempo I (un peu moins animé, plus soutenu)
mf
glow - eth in ra - diance bright? No
ter - re Et sa beau - té? L'a -
dim.
sum - mer day such joy be - stow - - eth As love's de -
mour est un plus doux mys - tè - - re Qu'un jour d'é -
dim.

cresc.
light. From my breast sweet - est songs are
té; C'est en moi que l'oi - seau mo -
cresc.
soar - - ing With con - qu'ring art,
dule Un chant vain - queur,
f
And the rays of sun - light are pour - - - ing
Et le grand so - leil qui nous brû - - - le
f
rall.
a tempo
From out my heart!
Est dans mon coeur!
a tempo
rall.
ff
ff cresc.
rall.
Ped.
Ped.

HOW BRIEF IS THE HOUR
(QUE L'HEURE EST DONC BRÈVE)

ARMAND SILVESTRE (1839-1901)
Translated by Isabella G. Parker

JULES MASSENET
(1842-)

Non Allegro
VOICE
PIANO
The hour swift is fly - ing Of Love's brief de -
Que l'heure est donc brè - ve, Qu'on passe en ai -
pp sostenuto assai
light! 'Tis gone from our sight, And dream - like, 'tis
mant! C'est moins qu'un mo - ment, Un peu plus qu'un
dim.
poco rall.
ten.
dy - ing; Time steals, on - ward fly - ing, Our love - vi - sions bright.
rê - ve. Le temps nous en - lè - ve Notre en - chan - te - ment.
pp colla voce
ten.
ten.
ppp
a tempo
ten.
The hour swift is fly - ing, Of Love's brief de - light!
Que l'heure est donc brè - ve, Qu'on passe en ai - mant!
a tempo
p

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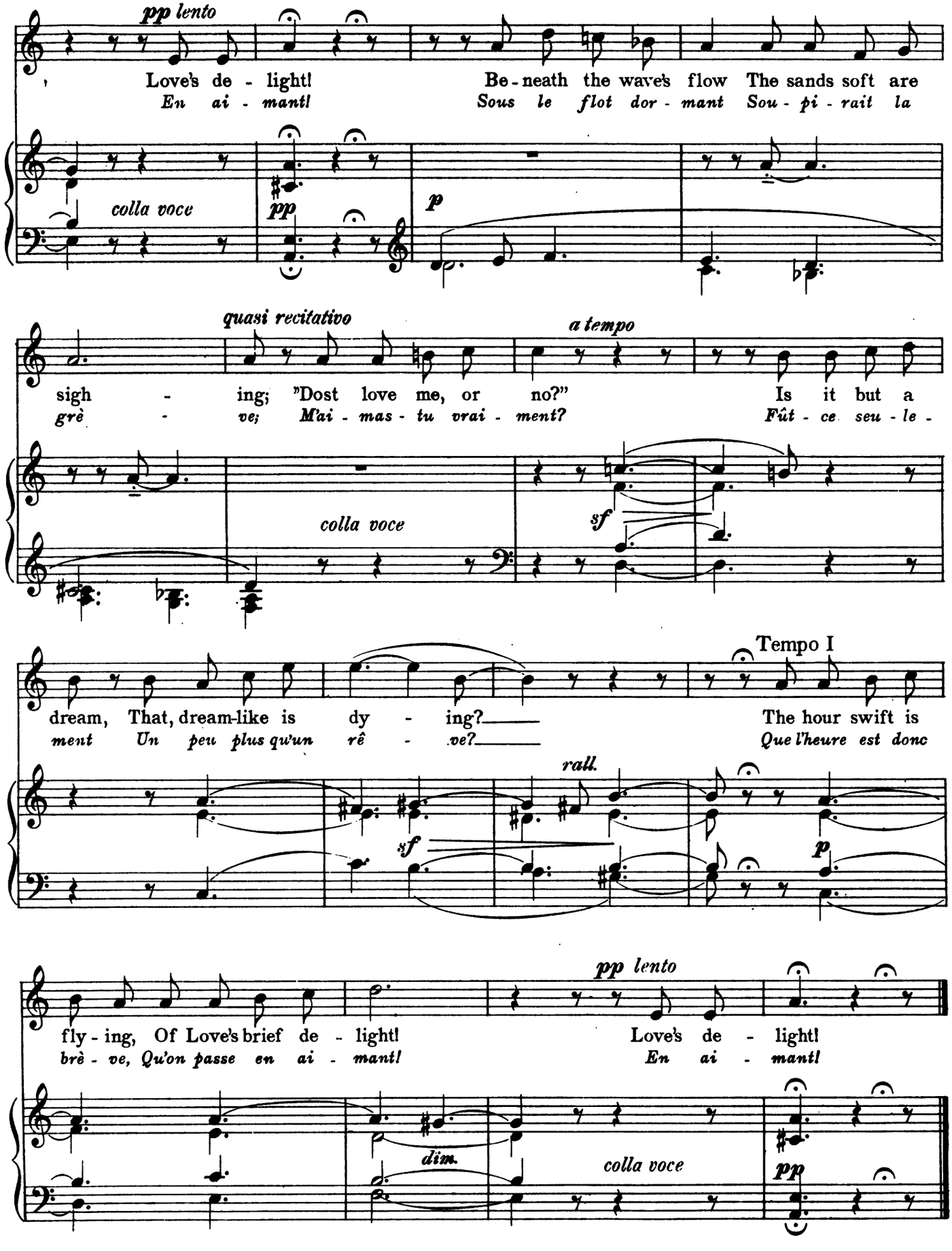
pp lento
Love's de - light!
En ai - mant!
Be - neath the wave's flow The sands soft are
Sous le flot dor - mant Sou - pi - rait la
colla voce
pp
p
quasi recitativo
a tempo
sigh - ing; "Dost love me, or no?"
grè - ve; M'ai - mas - tu vrai - ment?
Is it but a
Fût - ce seu - le -
colla voce
sf
Tempo I
dream, That, dream-like is dy - ing?
ment Un peu plus qu'un rê - ve?
The hour swift is
Que l'heure est donc
rall.
sf
p
fly - ing, Of Love's brief de - light!
brè - ve, Qu'on passe en ai - mant!
pp lento
Love's de - light!
En ai - mant!
dim.
colla voce
pp

à Madame Galli-Marié

HAVANAISE

(LA ISLENA —— L'ISOLANA)

(Original Key. C)

From the Spanish
English version by Isabella G. Parker

E. PALADILHE
(1844-)

Allegro

PIANO

When the plane-trees are
Au mi-lieu des pla-

gloom-ing With high arch-es green, Where the vines bright-ly bloom-ing Sus-
ta-nes Aux lar-ges fron-tons, Où la fleur des li-a-nes Sus-

pend-ed are seen; There my light ham-mock sway-ing Moves soft to and
pend ses fes-tons; Mon ha-mac se ba-lan-ce, Ber-cant mol-le-

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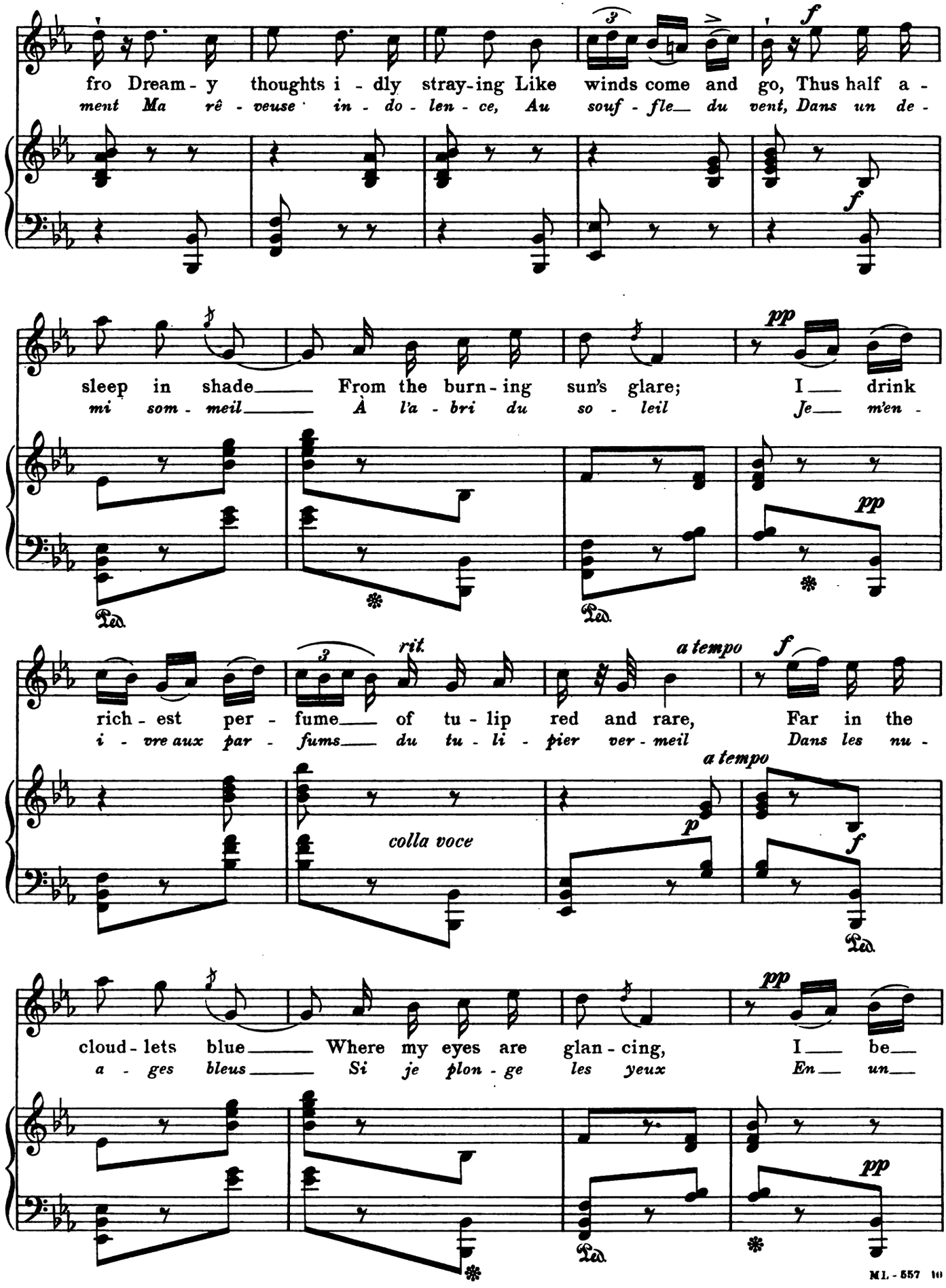
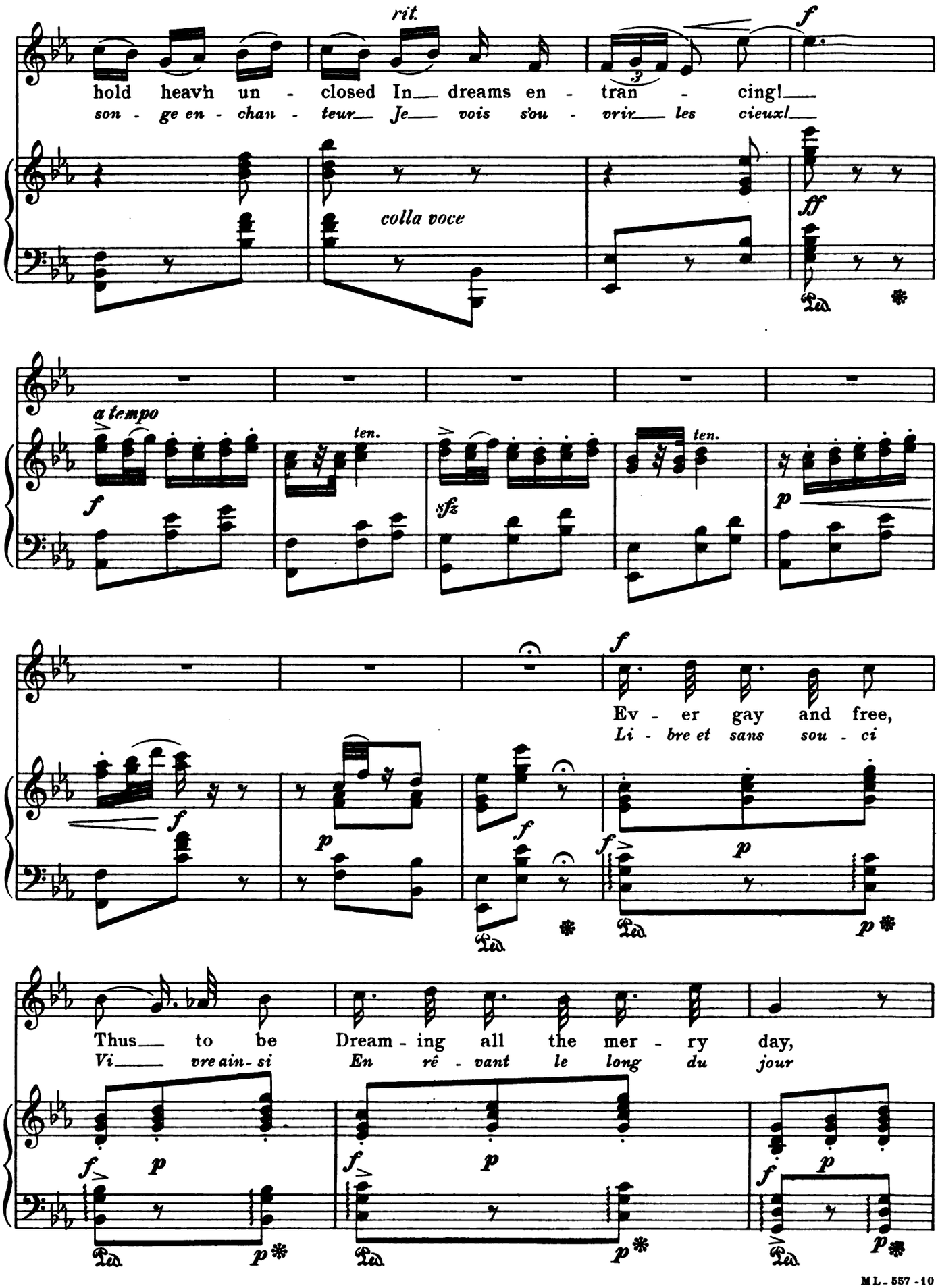
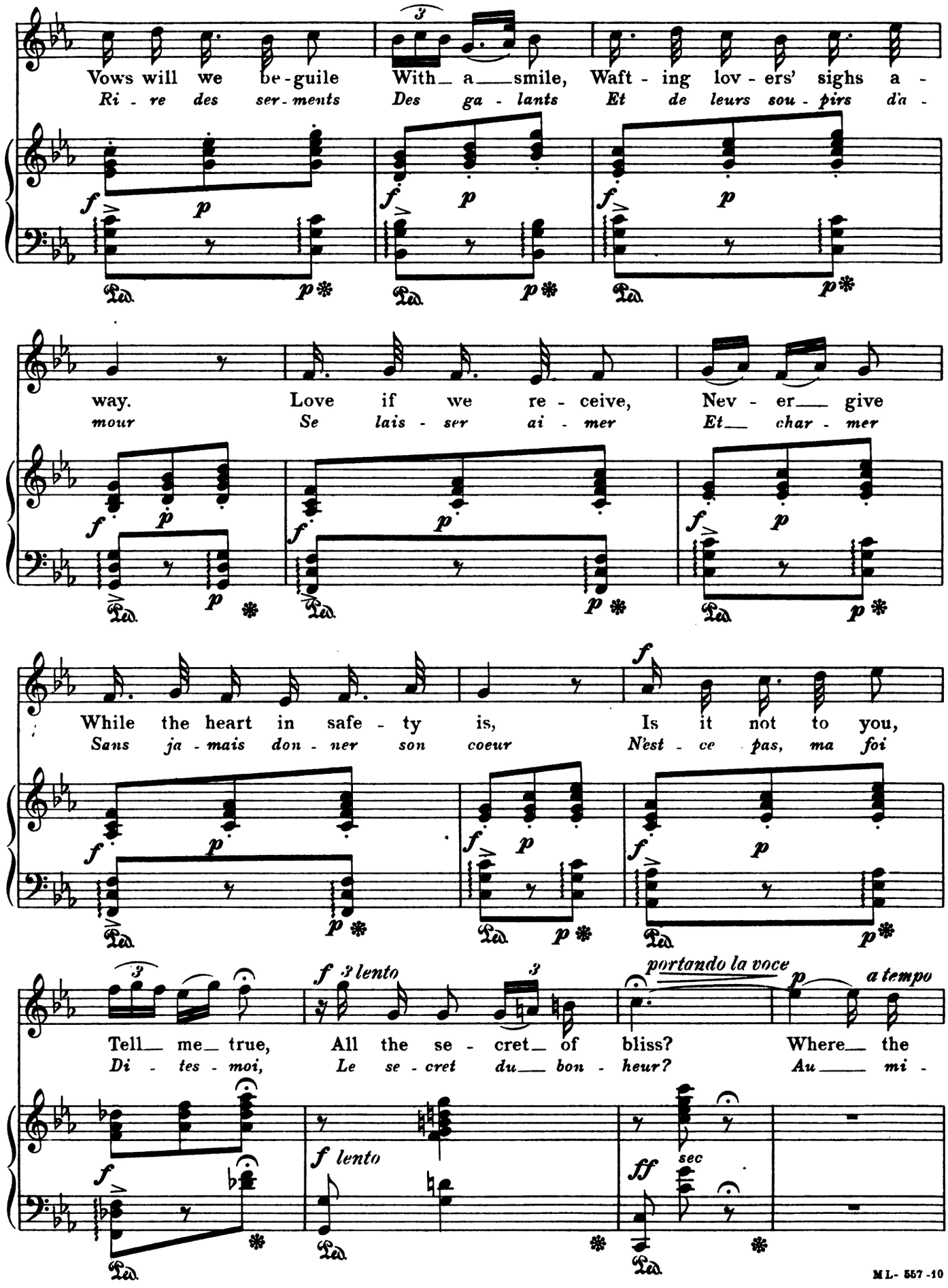
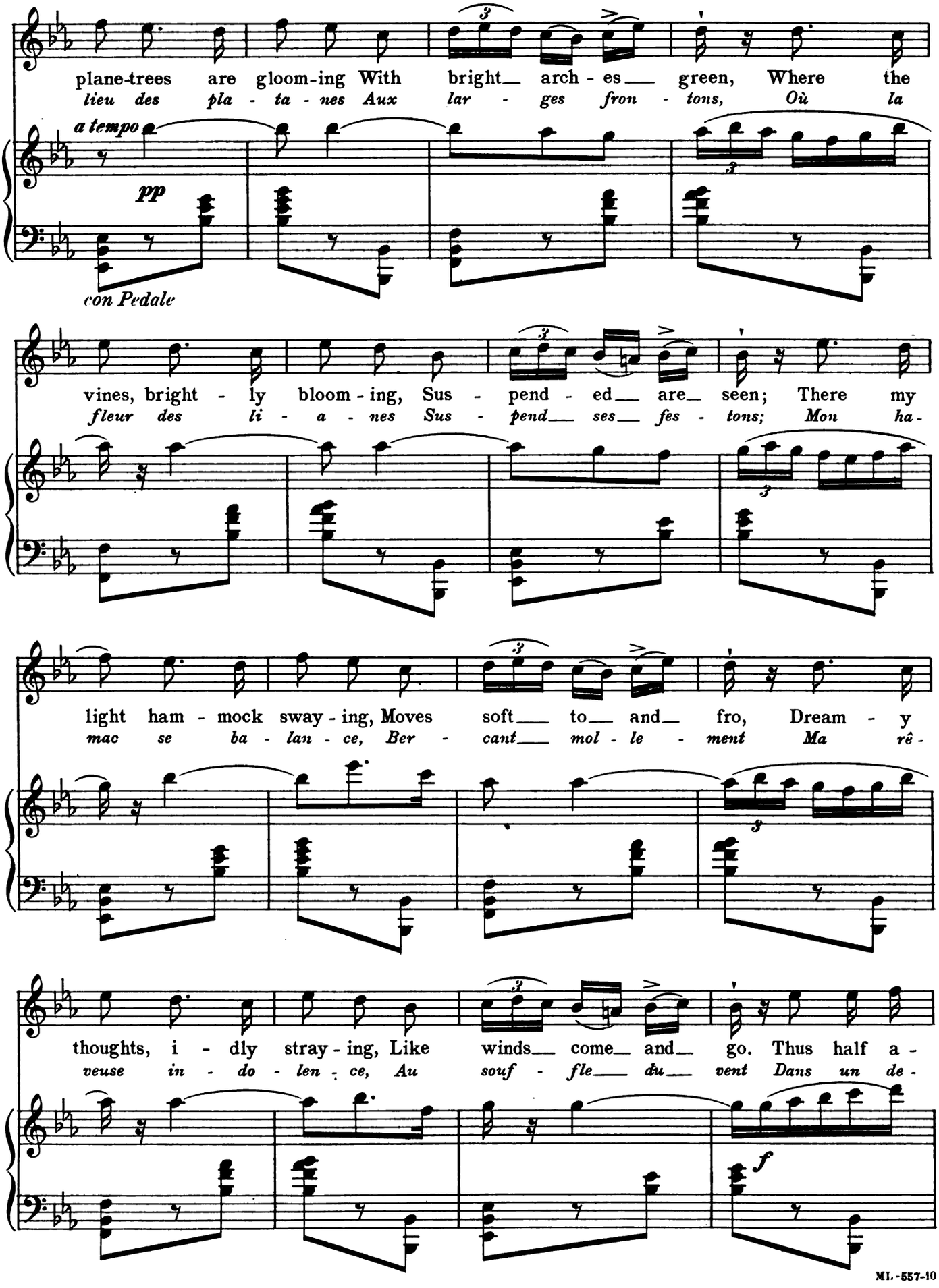
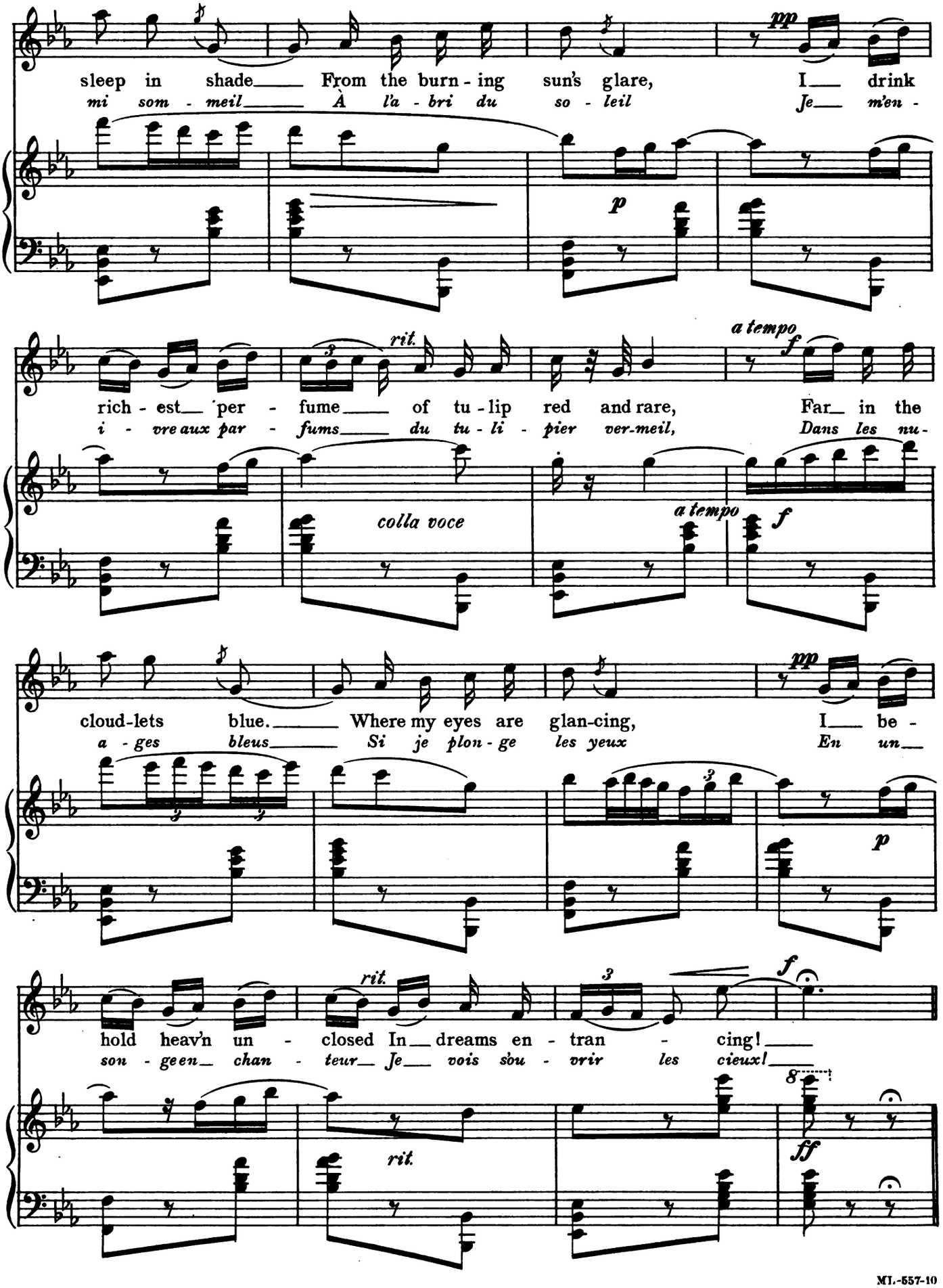
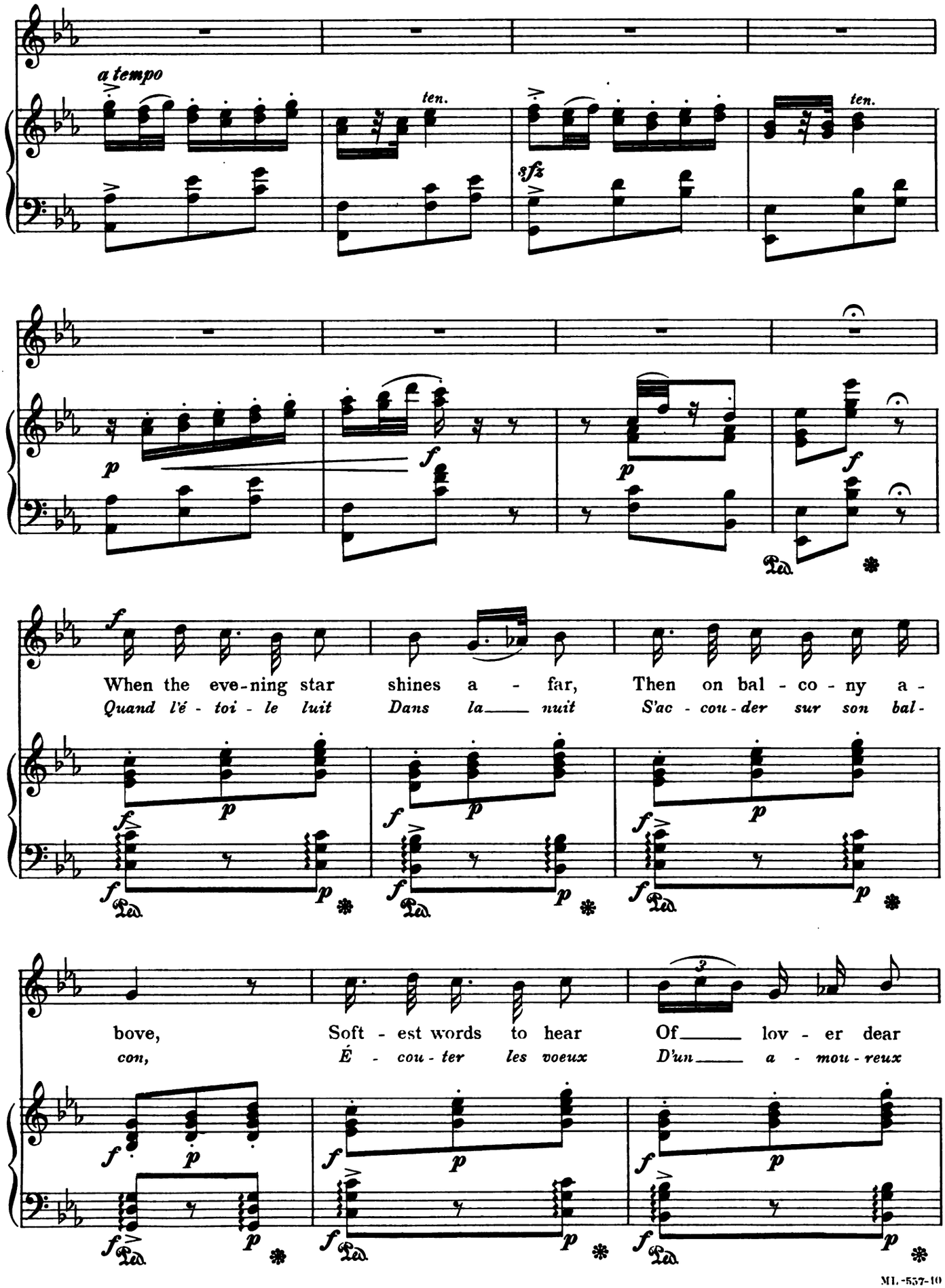
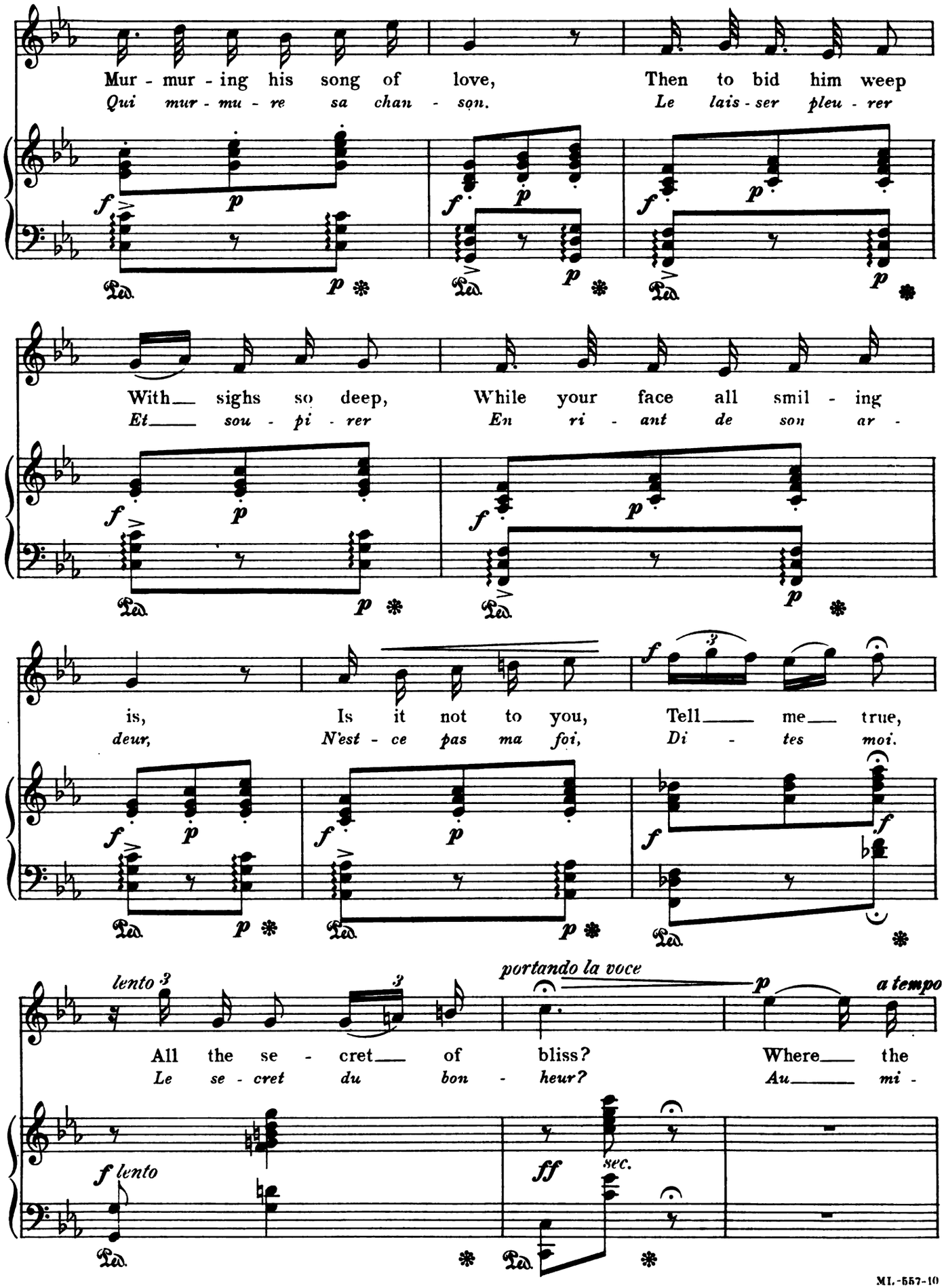
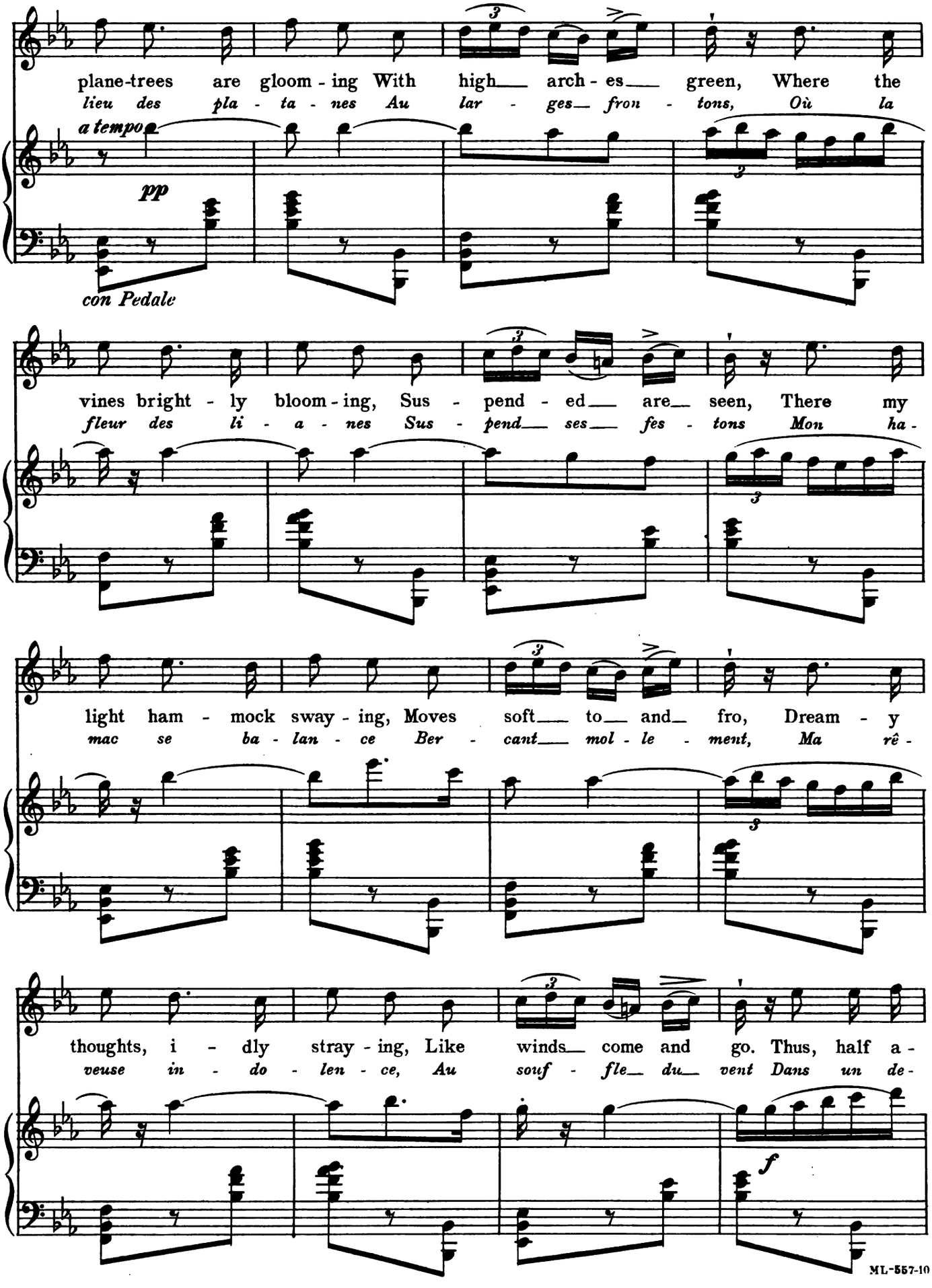
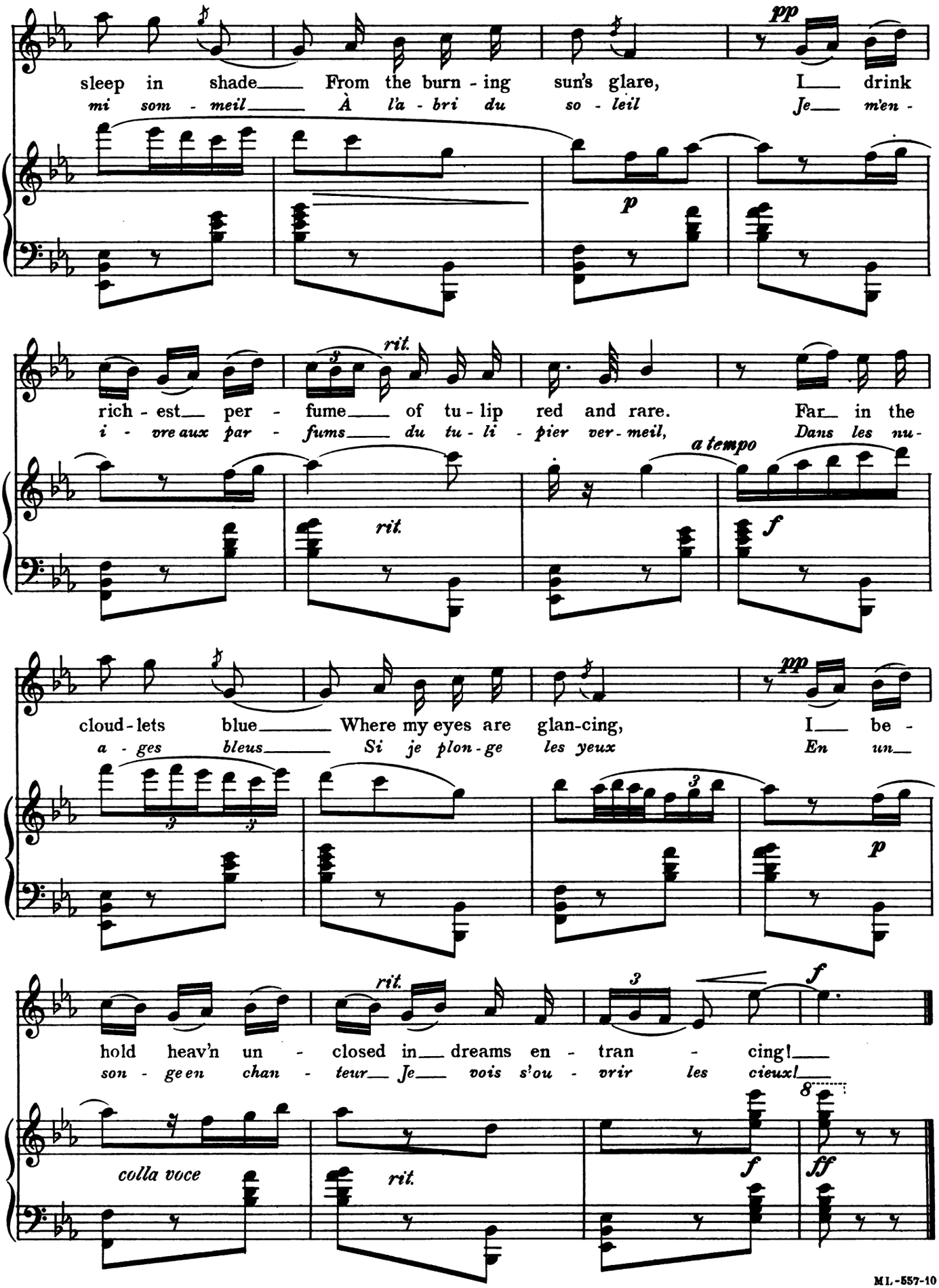
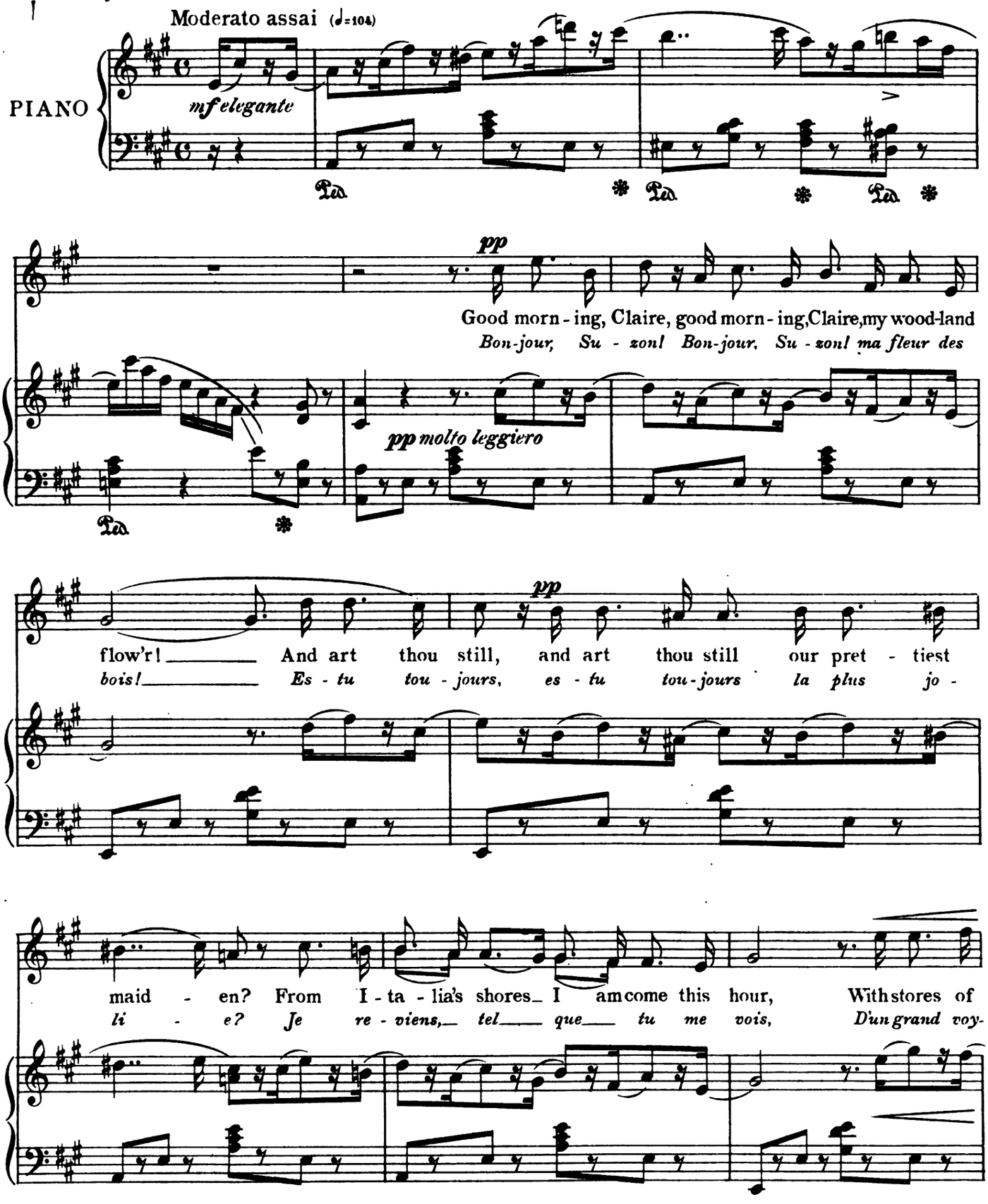

fro Dream - y thoughts i - dly stray-ing Like winds come and go, Thus half a -
ment Ma rê - veuse in - do - len - ce, Au souf - fle du vent, Dans un de -
sleep in shade From the burn - ing sun's glare; I drink
mi som - meil À l'a - bri du so - leil Je m'en -
rich - est per - fume of tu - lip red and rare, Far in the
i - vre aux par - fums du tu - li - pier ver - meil Dans les nu -
colla voce
cloud - lets blue Where my eyes are glan - cing, I be
a - ges bleus Si je plon - ge les yeux En un
rit.
a tempo
Ped.
ML - 557 10

rit.
hold heavn un - closed In dreams en - tran - cing!
son - ge en - chan - teur Je vois s'ou - vrir les cieux!
colla voce
a tempo
ten.
Ev - er gay and free,
Li - bre et sans sou - ci
Thus to be Dream - ing all the mer - ry day,
Vi vre ain - si En rê - vant le long du jour

Vows will we be-guile With a smile, Waft-ing lov-ers' sighs a-
Ri-re des ser-ments Des ga-lants Et de leurs sou-pirs da-
way. Love if we re-ceive, Nev-er give
mour Se lais-ser ai-mer Et char-mer
While the heart in safe-ty is, Is it not to you,
Sans ja-mais don-ner son coeur N'est-ce pas, ma foi
Tell me true, All the se-cret of bliss? Where the
Di-tes-moi, Le se-cret du bon-heur? Au mi-
portando la voce
a tempo
f lento
sec
ML-557-10

plane-trees are gloom-ing With bright_ arch - es_ green, Where the
lieu des pla - ta - nes Aux lar - ges fron - tons, Où la
a tempo
pp
con Pedale
vines, bright - ly bloom - ing, Sus - pend - ed_ are_ seen; There my
fleur des li - a - nes Sus - pend_ ses_ fes - tons; Mon ha -
light ham - mock sway - ing, Moves soft_ to_ and_ fro, Dream - y
mac se ba - lan - ce, Ber - cant_ mol - le - ment Ma rê -
thoughts, i - dly stray - ing, Like winds_ come_ and_ go. Thus half a -
veuse in - do - len - ce, Au souf - fle_ du_ vent Dans un de -
f

sleep in shade From the burn - ing sun's glare, I drink
mi som - meil À l'a - bri du so - leil Je m'en -
pp
p
rich - est per - fume of tu - lip red and rare, Far in the
i - vre aux par - fums du tu - li - pier ver-meil, Dans les nu -
rit.
a tempo
f
colla voce
a tempo
f
cloud-lets blue. Where my eyes are glan-cing, I be -
a - ges bleus Si je plon - ge les yeux En un
pp
p
hold heav'n un - closed In dreams en - tran - cing!
son - ge en chan - teur Je vois sou - vrir les cieux!
rit.
f
8
ff
rit.

a tempo
ten.
ten.
sfz
When the eve-ning star shines a - far, Then on bal - co - ny a -
Quand l'é - toi - le luit Dans la nuit S'ac - cou - der sur son bal -
bove, Soft - est words to hear Of lov - er dear
con, É - cou - ter les voeux D'un a - mou - reux

Mur - mur - ing his song of love, Then to bid him weep
Qui mur - mu - re sa chan - son. Le lais - ser pleu - rer
With sighs so deep, While your face all smil - ing
Et sou - pi - rer En ri - ant de son ar -
is, Is it not to you, Tell me true,
deur, N'est - ce pas ma foi, Di - tes moi.
lento
portando la voce
a tempo
All the se - cret of bliss? Where the
Le se - cret du bon - heur? Au mi -
f lento
ff
sec.

plane-trees are gloom - ing With high arch - es green, Where the
lieu des pla - ta - nes Au lar - ges fron - tons, Où la
a tempo
pp
con Pedale
vines bright - ly bloom - ing, Sus - pend - ed are seen, There my
fleur des li - a - nes Sus - pend ses fes - tons Mon ha -
light ham - mock sway - ing, Moves soft to and fro, Dream - y
mac se ba - lan - ce Ber - cant mol - le - ment, Ma rê -
thoughts, i - dly stray - ing, Like winds come and go. Thus, half a -
veuse in - do - len - ce, Au souf - fle du vent Dans un de -
f

sleep in shade From the burn - ing sun's glare, I drink
mi som - meil À l'a - bri du so - leil Je m'en -
pp
p
rich - est per - fume of tu - lip red and rare. Far in the
i - vre aux par - fums du tu - li - pier ver - meil, Dans les nu -
rit.
a tempo
f
cloud - lets blue Where my eyes are glan-cing, I be -
a - ges bleus Si je plon - ge les yeux En un
pp
p
hold heav'n un - closed in dreams en - tran - cing!
son - ge en chan - teur Je vois s'ou - vrir les cieux!
rit.
f
colla voce
rit.
f
ff

GOOD MORNING, CLAIRE!

(BONJOUR, SUZON!)

(AUBADE)

ALFRED DE MUSSET (1810-1857)
Translated by Nathan Haskell Dole

ÉMILE PESSARD
(1843-)

Moderato assai (♩=104)
PIANO
mf elegante
Ped.
pp
Good morn-ing, Claire, good morn-ing, Claire, my wood-land
Bon-jour, Su-zon! Bon-jour, Su-zon! ma fleur des
pp molto leggiero
flow'r! And art thou still, and art thou still our pret-tiest
bois! Es-tu tou-jours, es-tu tou-jours la plus jo-
maid-en? From I-ta-lia's shores I am come this hour, With stores of
li-e? Je re-viens, tel que tu me vois, D'un grand voy-

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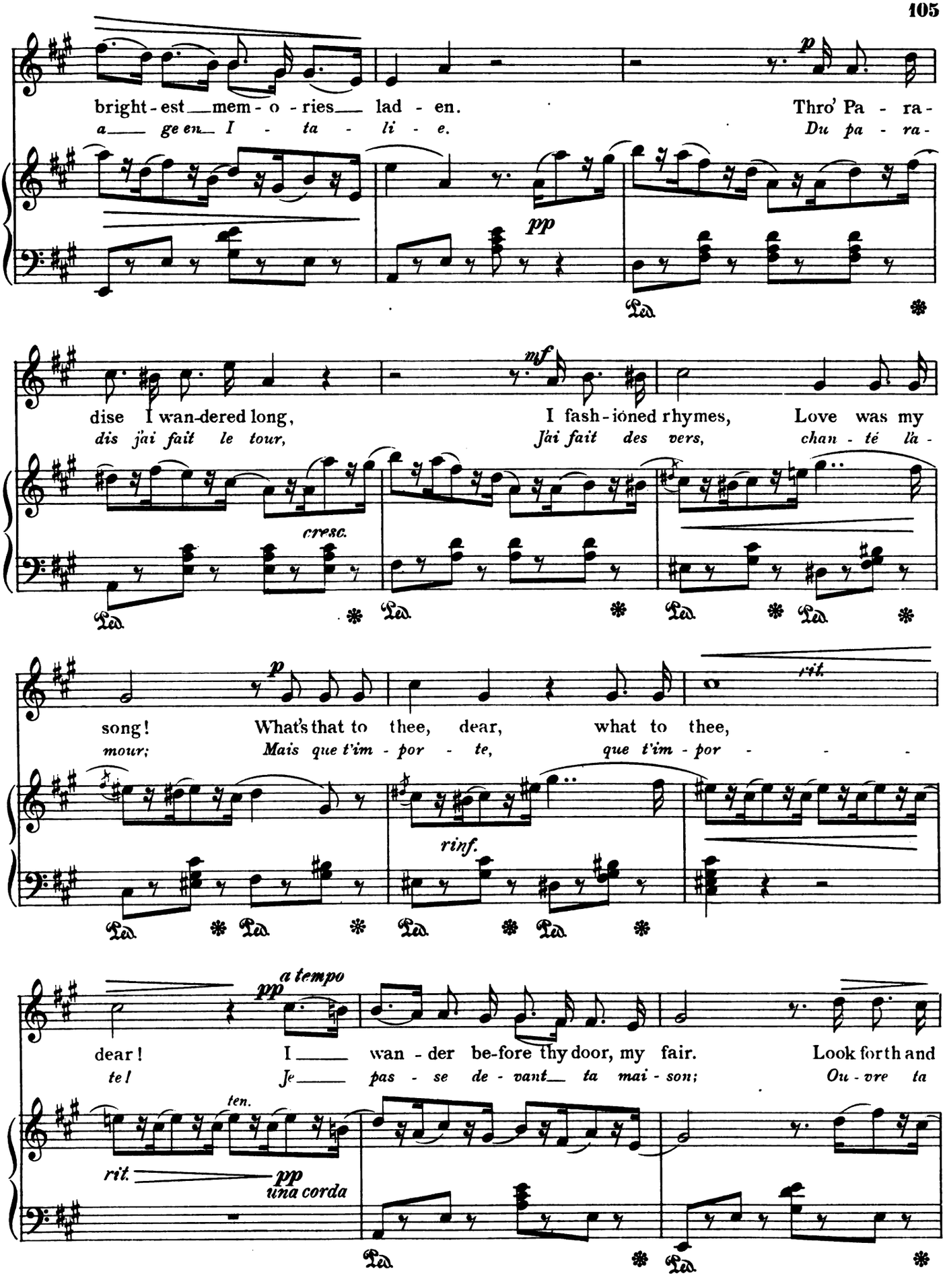
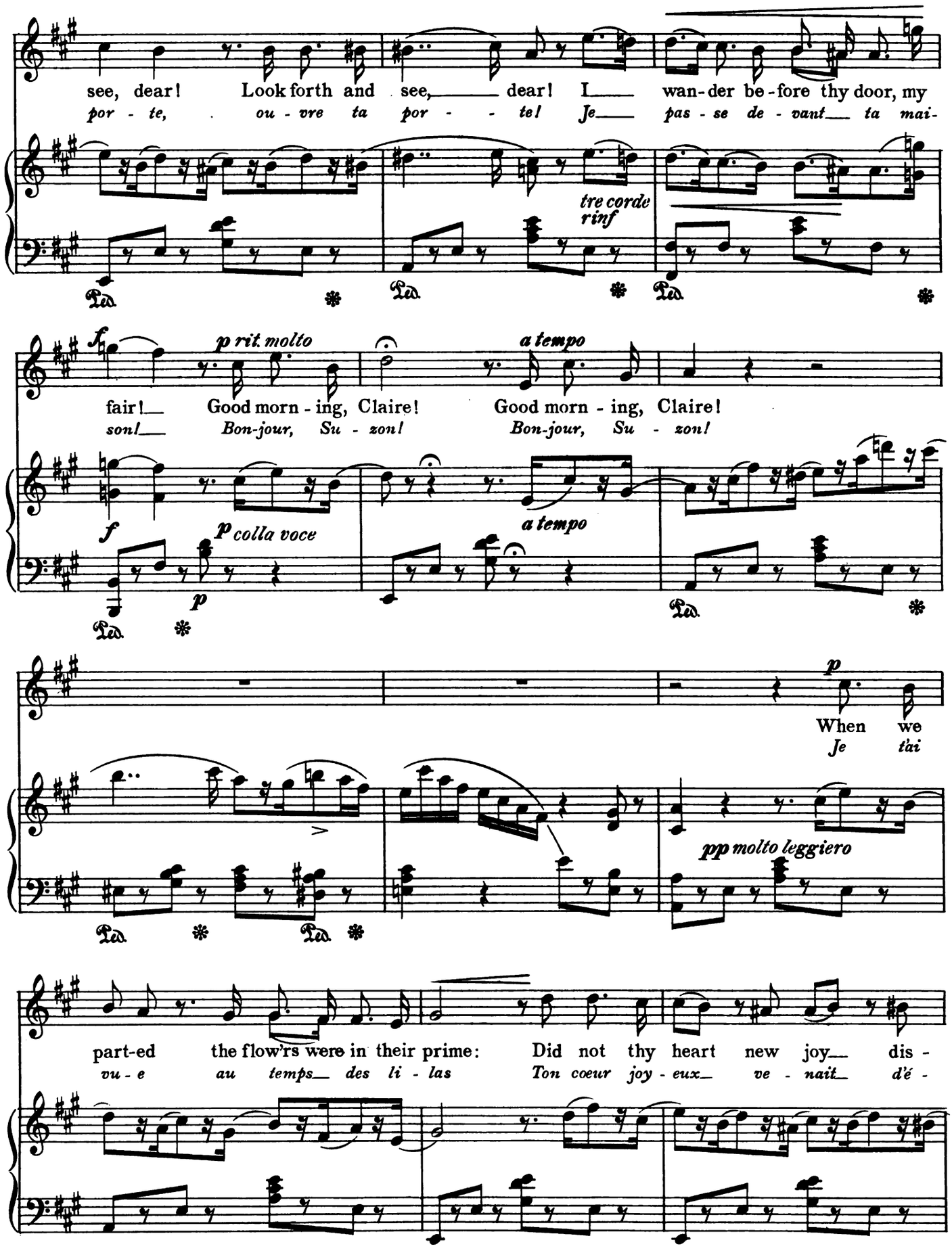
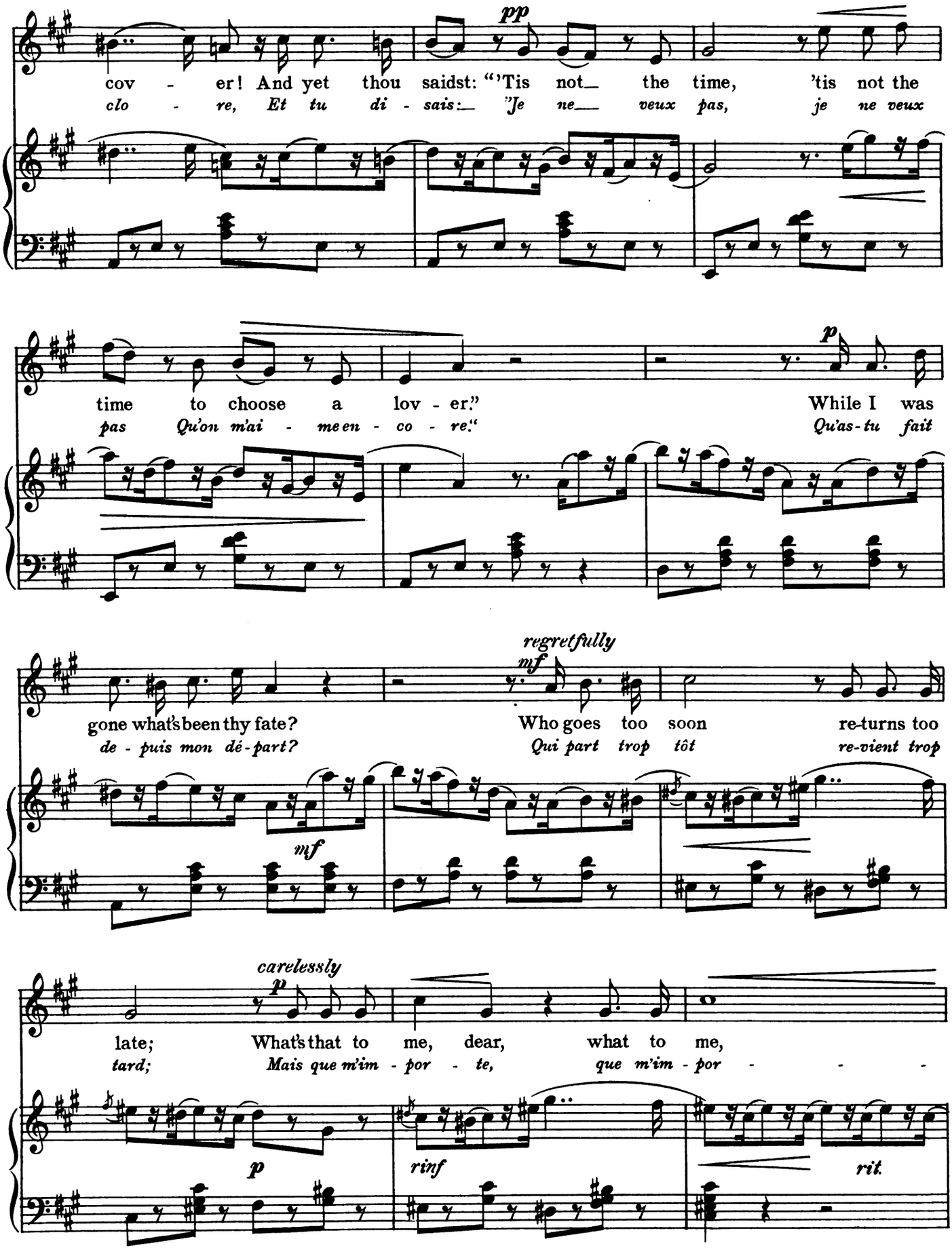
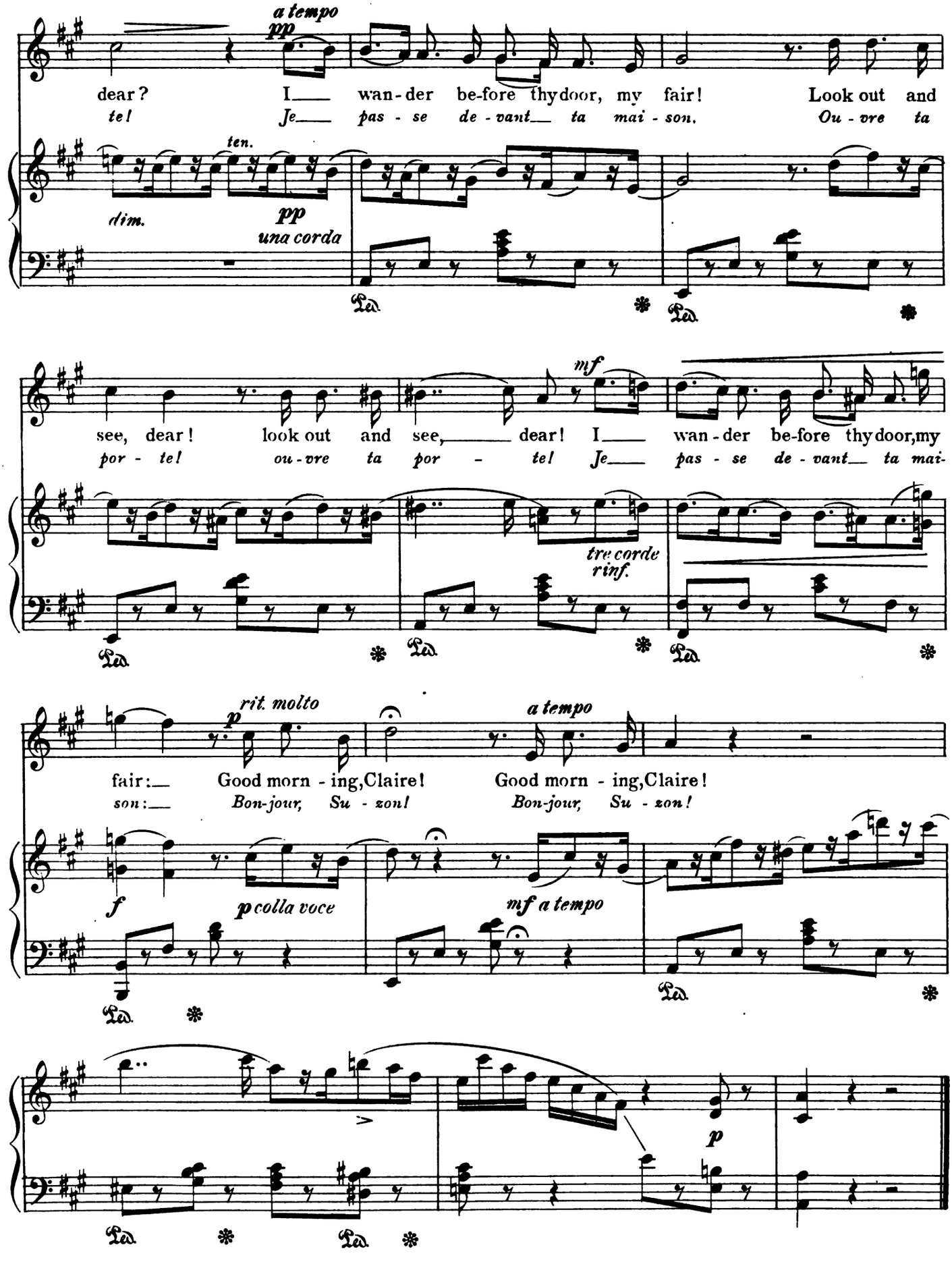
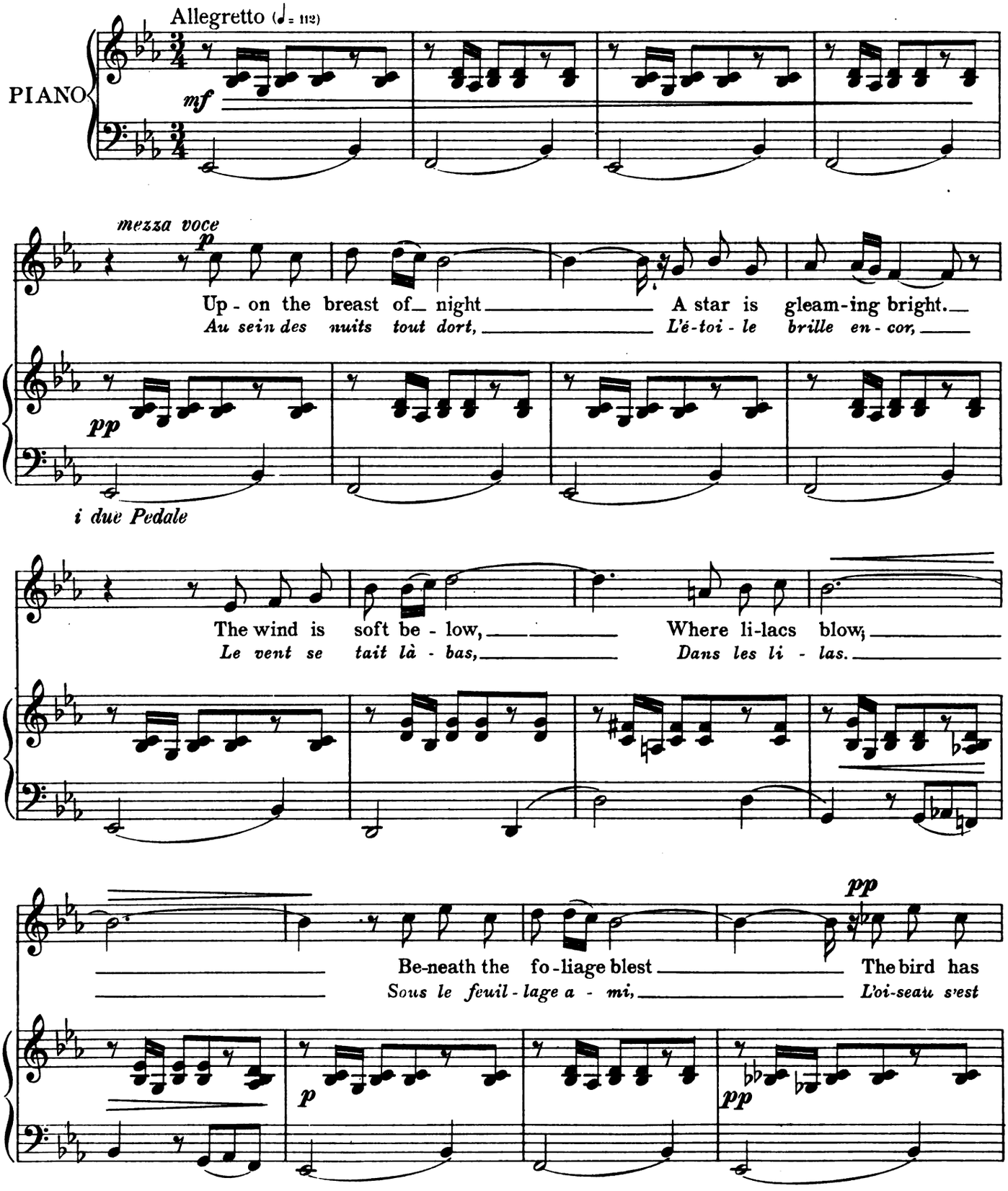

bright-est mem-o-ries lad-en.
a ge en I-ta-li-e.
Thro' Pa-ra-
Du pa-ra-
p
pp
Ped.
dise I wan-dered long,
dis j'ai fait le tour,
I fash-ioned rhymes,
J'ai fait des vers,
Love was my
chan-té la-
mf
cresc.
Ped.
song!
mour;
What's that to thee, dear, what to thee,
Mais que t'im-por-te, que t'im-por-
p
rit.
rinf.
Ped.
dear!
te!
I wan-der be-fore thy door, my fair.
Je pas-se de-vant ta mai-son;
Look forth and
Ou-vre ta
a tempo
pp
ten.
rit.
pp
una corda
Ped.

see, dear! Look forth and see, dear! I wan-der be-fore thy door, my
por - te, ou - vre ta por - te! Je pas - se de - vant ta mai-
tre corde
rinf
fair! Good morn - ing, Claire! Good morn - ing, Claire!
son! Bon-jour, Su - zon! Bon-jour, Su - zon!
p rit. molto
a tempo
f
p colla voce
a tempo
p
When we
Je t'ai
pp molto leggiero
part-ed the flow'rs were in their prime: Did not thy heart new joy dis -
vu - e au temps des li - las Ton coeur joy - eux ve - nait d'é -

pp
cov - er! And yet thou saidst: "'Tis not the time, 'tis not the
clo - re, Et tu di - sais: "Je ne veux pas, je ne veux
p
time to choose a lov - er." While I was
pas Qu'on m'ai - me en - co - re." Qu'as-tu fait
regretfully
mf
gone what's been thy fate? Who goes too soon re-turns too
de - puis mon dé - part? Qui part trop tôt re-vient trop
mf
carelessly
p
late; What's that to me, dear, what to me,
tard; Mais que m'im - por - te, que m'im - por - - -
p
rinf
rit.

a tempo
pp
dear? I wan-der be-fore thydoor, my fair! Look out and
tel Je pas-se de-vant ta mai-son. Ou-vre ta
ten.
dim.
pp
una corda
Ped.
mf
see, dear! look out and see, dear! I wan-der be-fore thydoor,my
por-te! ou-vre ta por-te! Je pas-se de-vant ta mai-
tre corde
rinf.
rit. molto
p
a tempo
fair: Good morn-ing,Claire! Good morn-ing,Claire!
son: Bon-jour, Su-zon! Bon-jour, Su-zon!
f
p colla voce
mf a tempo
p

SERENADE
(SÉRÉNADE)

(Original Key, D)

EUGÈNE ADENIS
Translated by Isabella G. Parker

GABRIEL PIERNÉ, Op. 7
(1863-)

Allegretto (♩= 112)
PIANO
mf
mezza voce
p
Up - on the breast of night A star is gleam-ing bright.
Au sein des nuits tout dort, L'é-toi - le brille en - cor,
pp
i due Pedale
The wind is soft be - low, Where li-lacs blow;
Le vent se tait là - bas, Dans les li - las.
pp
Be-neath the fo-liage blest The bird has
Sous le feuil - lage a - mi, L'oi-seau s'est
p
pp

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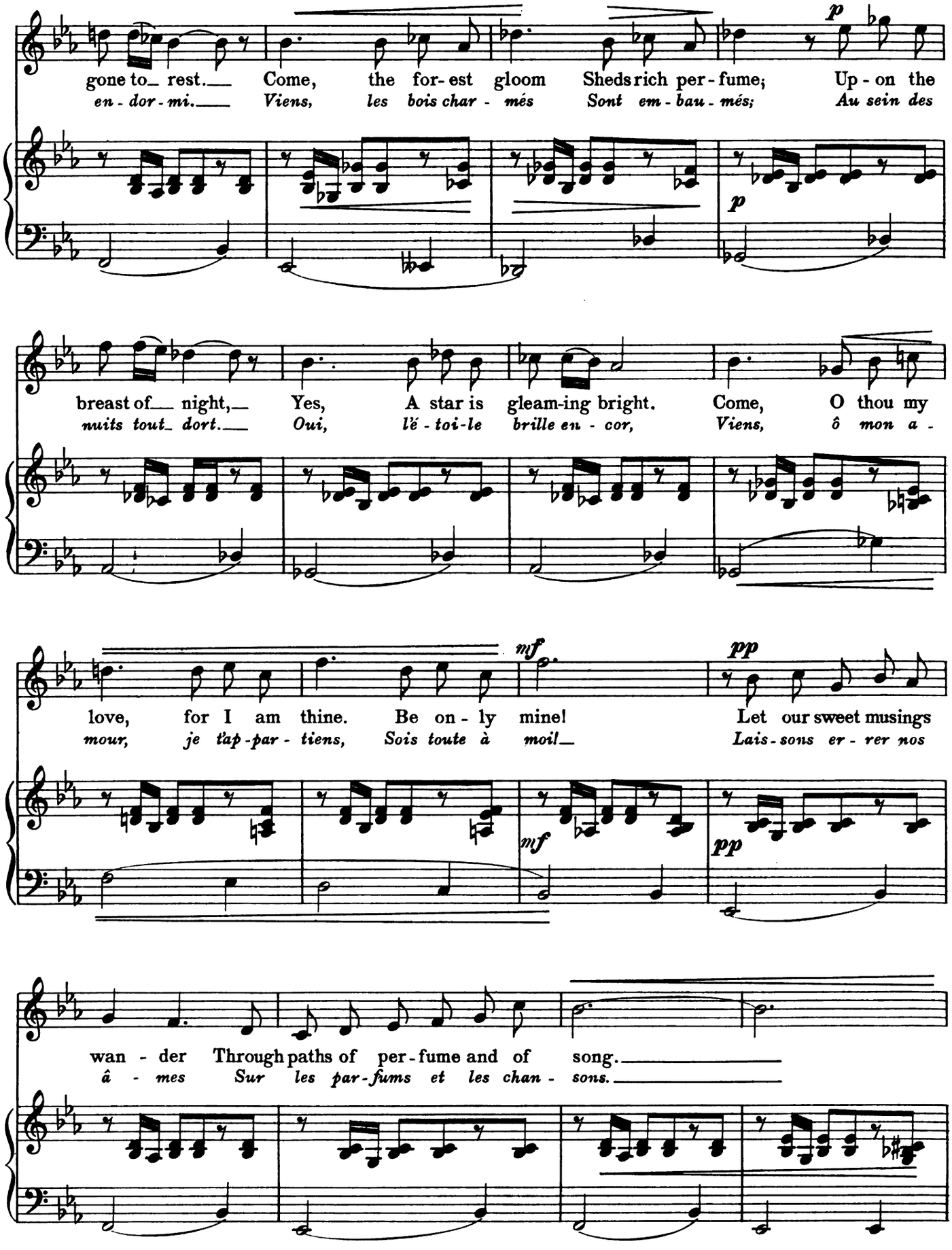
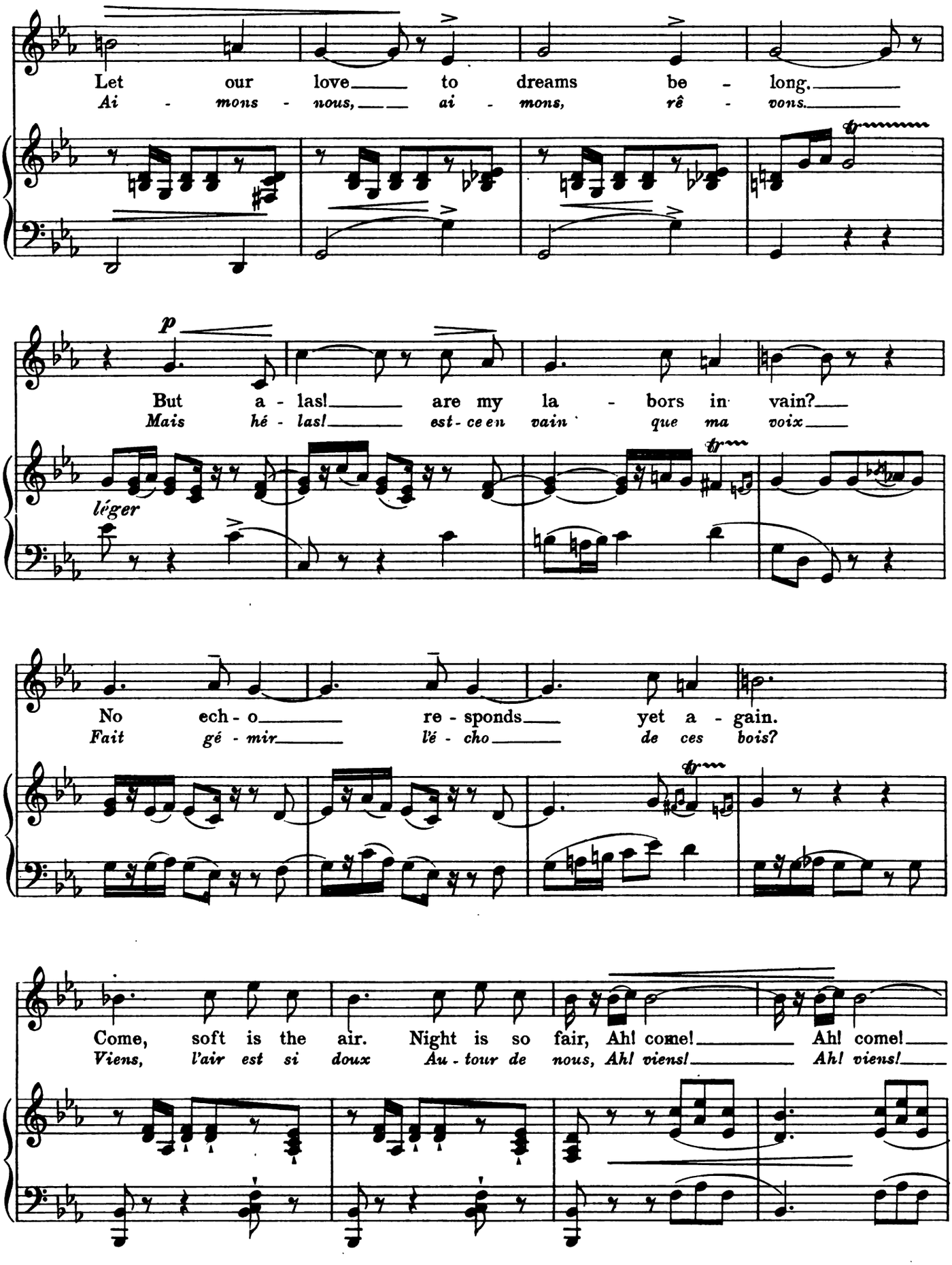
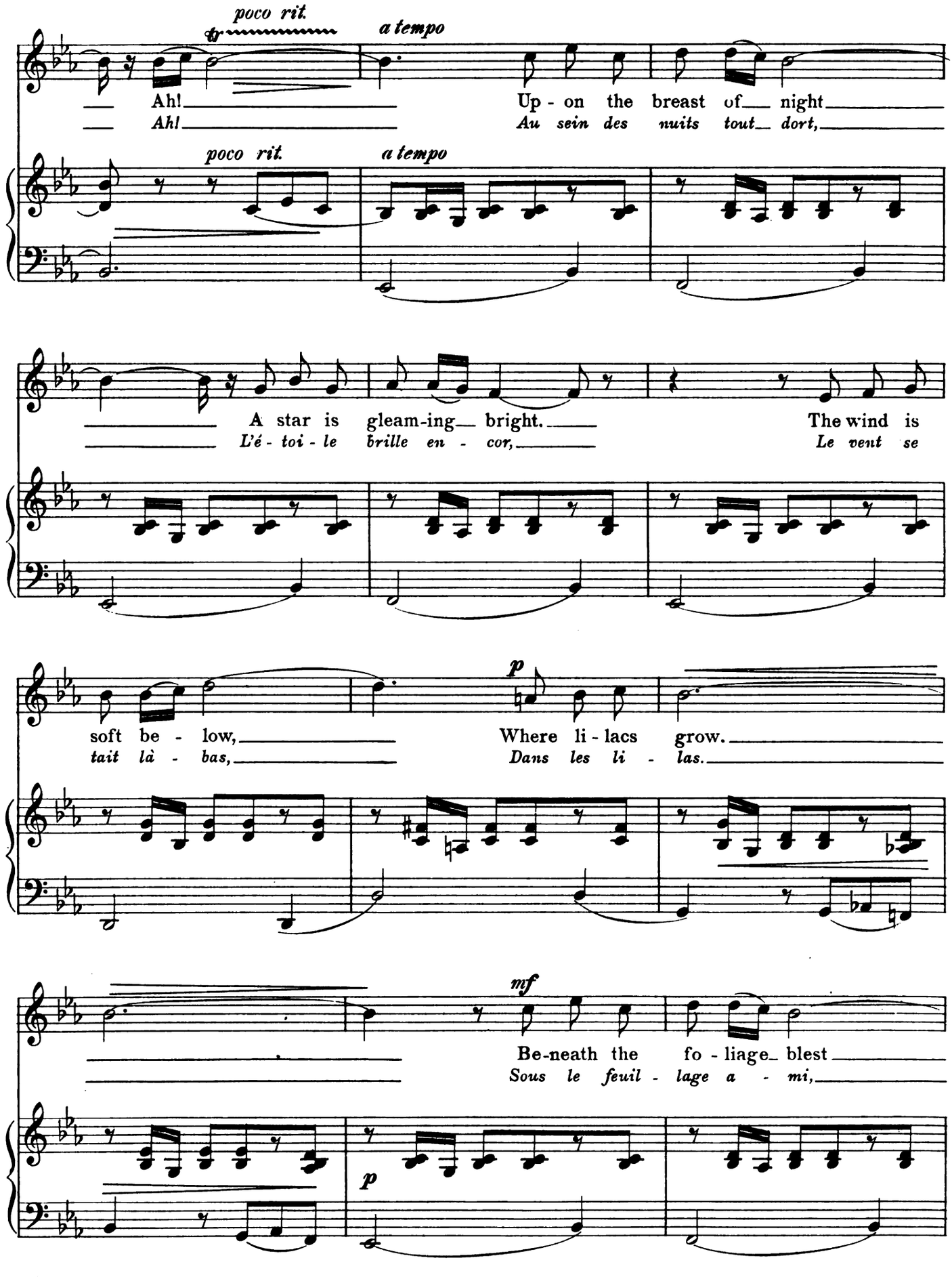
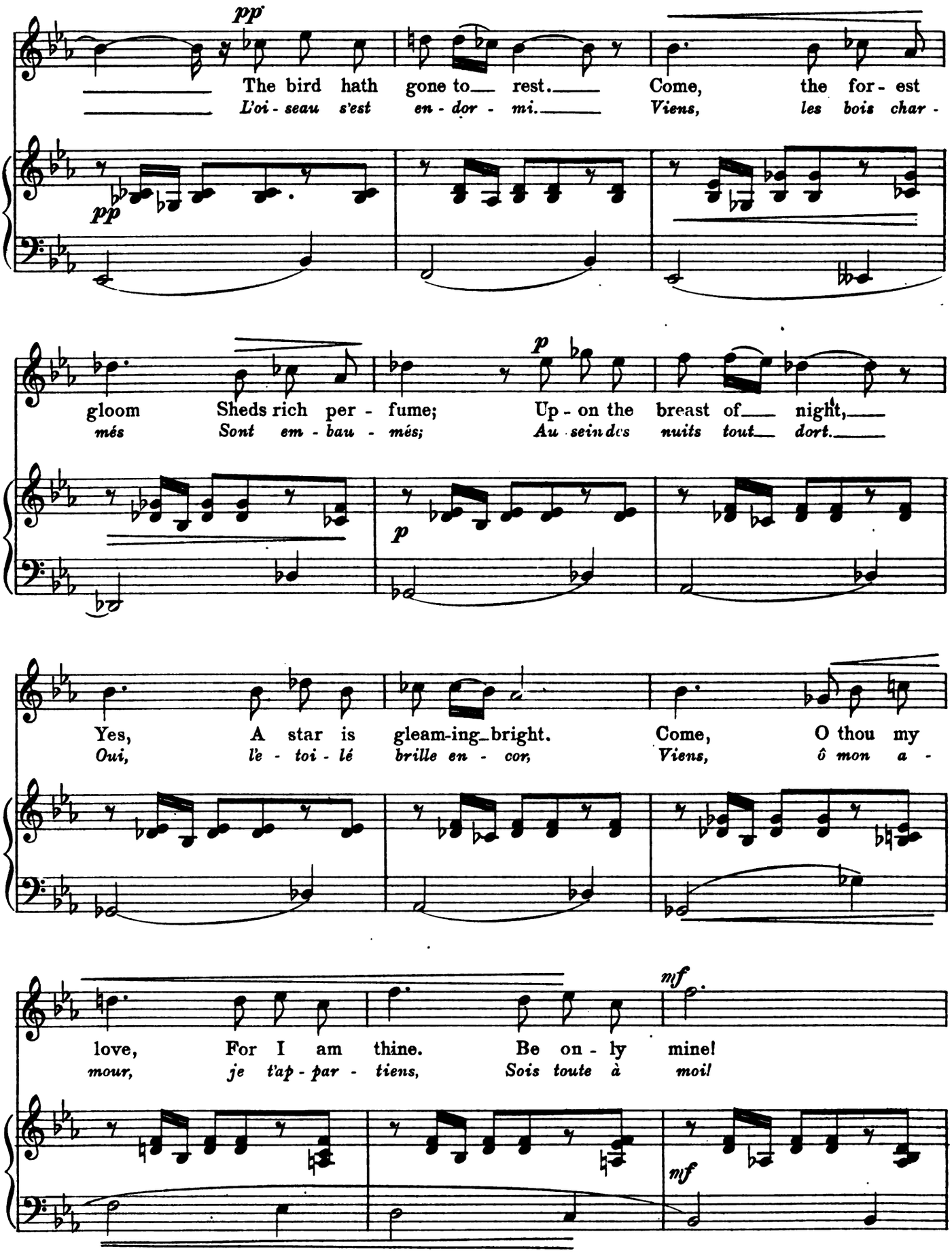
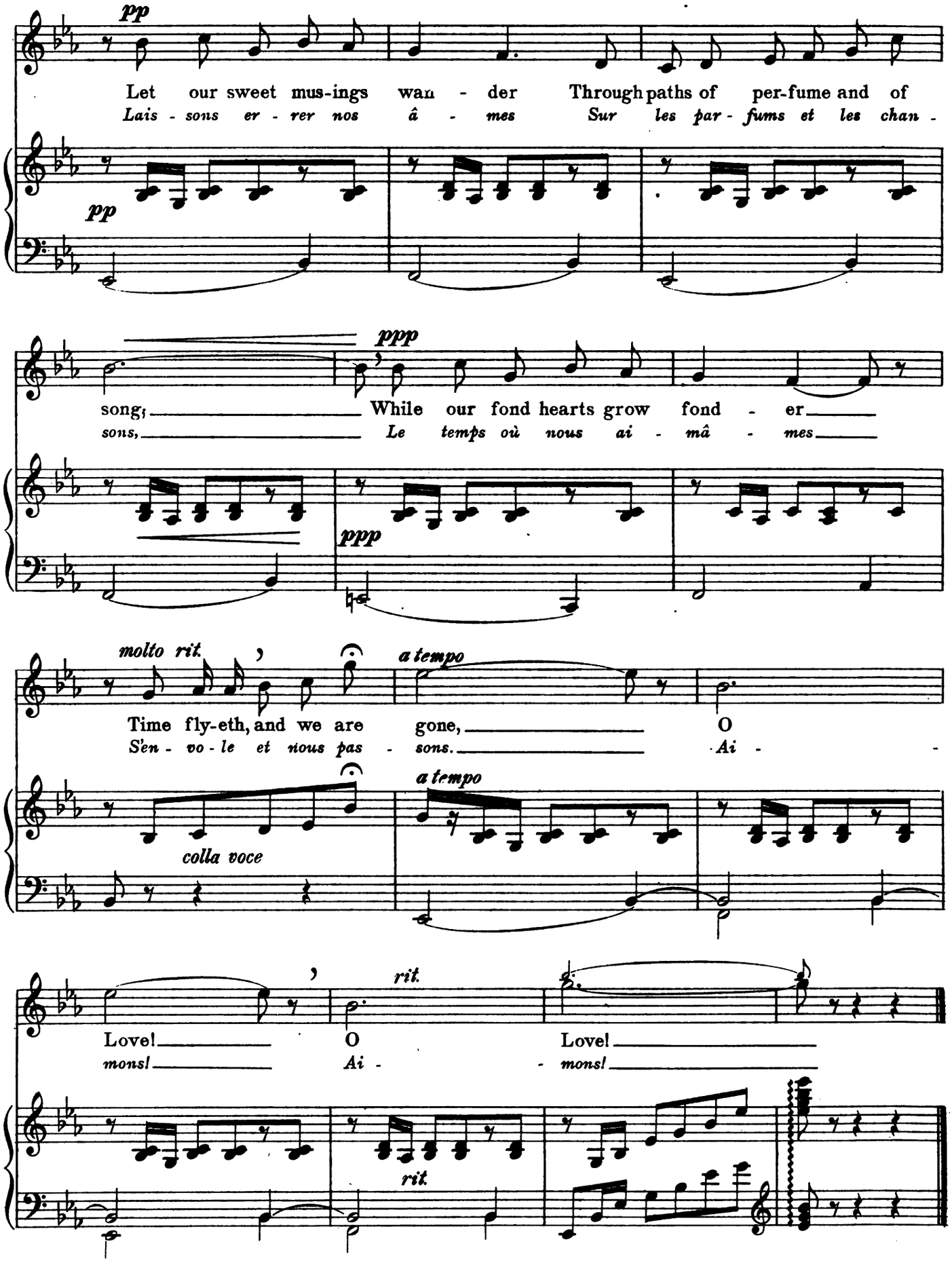
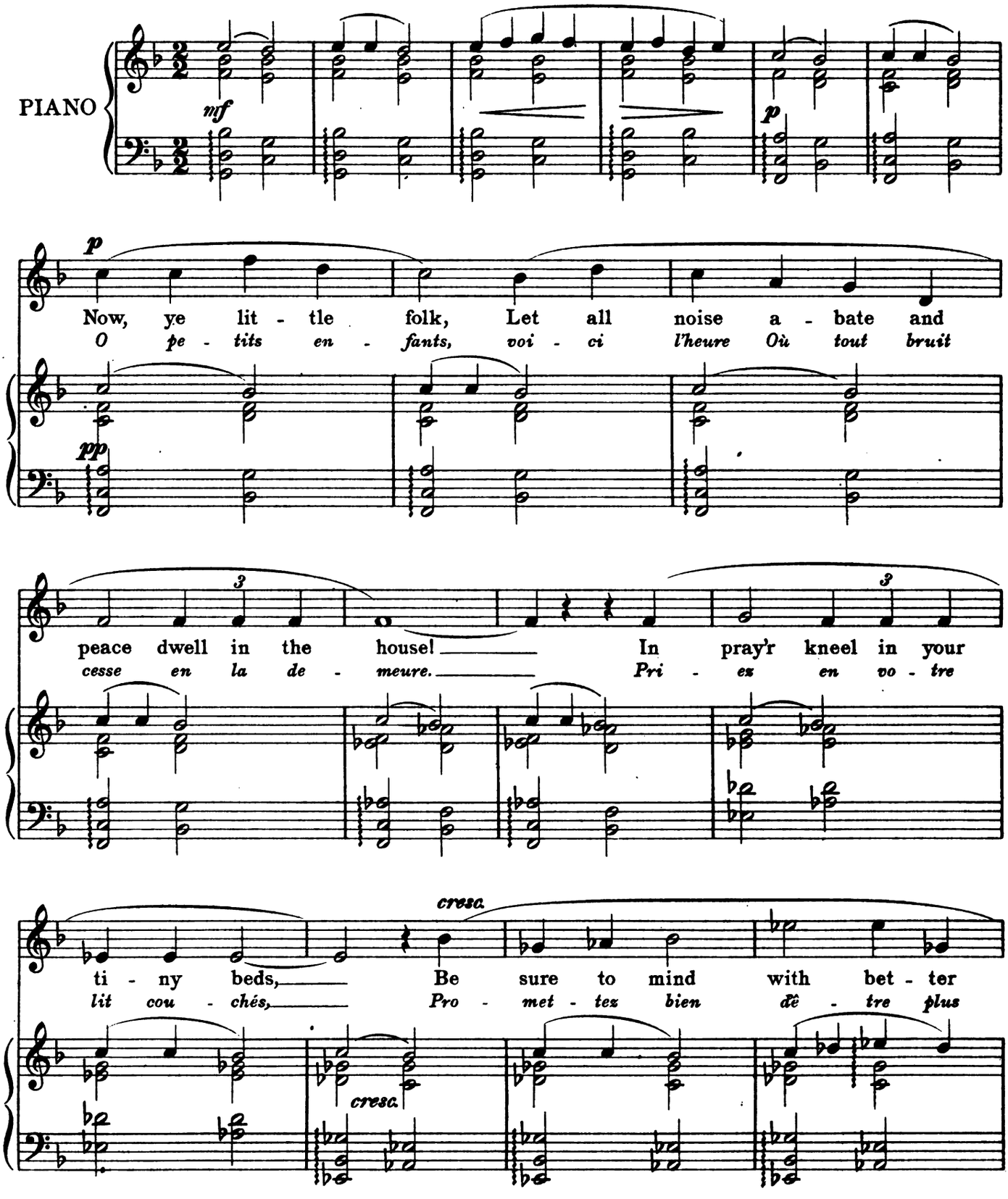

gone to_ rest.___ Come, the for-est gloom Sheds rich per-fume; Up-on the
en-dor-mi.___ Viens, les bois char-més Sont em-bau-més; Au sein des
p
p
breast of___ night,___ Yes, A star is gleam-ing bright. Come, O thou my
nuits tout_ dort.___ Oui, l'ë-toi-le brille en-cor, Viens, ô mon a-
mf
pp
love, for I am thine. Be on-ly mine! Let our sweet musings
mour, je t'ap-par-tiens, Sois toute à moi!___ Lais-sons er-rer nos
mf
pp
wan-der Through paths of per-fume and of song.___
â-mes Sur les par-fums et les chan-sons.___

Let our love to dreams be - long.
Ai - mons - nous, ai - mons, rê - vons.
p
But a - las! are my la - bors in vain?
Mais hé - las! est-ce en vain que ma voix
léger
No ech - o re - sponds yet a - gain.
Fait gé - mir lé - cho de ces bois?
Come, soft is the air. Night is so fair, Ah! come! Ah! come!
Viens, l'air est si doux Au - tour de nous, Ah! viens! Ah! viens!

poco rit.
a tempo
Ah!
Up - on the breast of night
Ah!
Au sein des nuits tout dort,
poco rit.
a tempo
A star is gleam-ing bright.
The wind is
L'é - toi - le brille en - cor,
Le vent se
soft be - low,
Where li - lacs grow.
tait là - bas,
Dans les li - las.
p
mf
Be-neath the fo - liage blest
Sous le feuil - lage a - mi,
p

pp
The bird hath gone to rest. Come, the for - est
L'oi - seau s'est en - dor - mi. Viens, les bois char -
pp
gloom Sheds rich per - fume; Up - on the breast of night,
més Sont em - bau - més; Au sein des nuits tout dort.
p
p
Yes, A star is gleam-ing_bright. Come, O thou my
Oui, l'e - toi - lé brille en - cor, Viens, ô mon a -
mf
love, For I am thine. Be on - ly mine!
mour, je t'ap - par - tiens, Sois toute à moi!
mf

pp
Let our sweet mus-ings wan - der Through paths of per-fume and of
Lais - sons er - rer nos â - mes Sur les par - fums et les chan -
pp
ppp
song; While our fond hearts grow fond - er
sons, Le temps où nous ai - mâ - mes
ppp
molto rit.
a tempo
Time fly-eth, and we are gone, O
S'en - vo - le et nous pas - sons. Ai -
a tempo
colla voce
rit.
Love! O Love!
mons! Ai - mons!
rit.

à Mademoiselle Marguerite Lavigne

LULLABY
(BERCEUSE)

(Original Key, D)

HIPPOLYTE LUCAS
Translated by Alexander Blaess

J. GUY ROPARTZ
(1864-)

PIANO
mf
p
Now, ye lit - tle folk, Let all noise a - bate and
O pe - tits en - fants, voi - ci l'heure Où tout bruit
pp
peace dwell in the house! In pray'r kneel in your
cesse en la de - meure. Pri - ez en vo - tre
cresc.
ti - ny beds, Be sure to mind with bet - ter
lit cou - chés, Pro - met - tez bien dê - tre plus
cresc.

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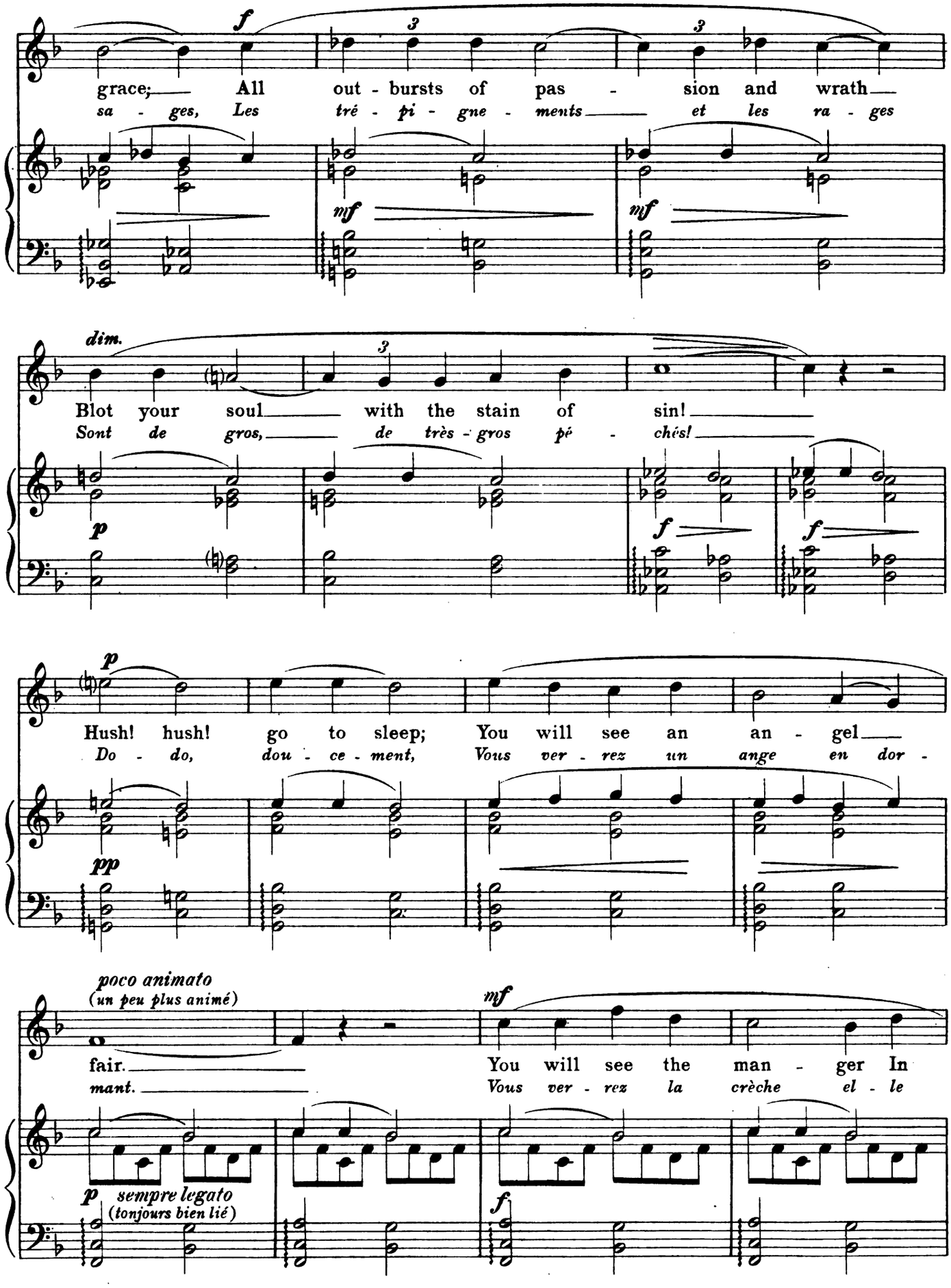
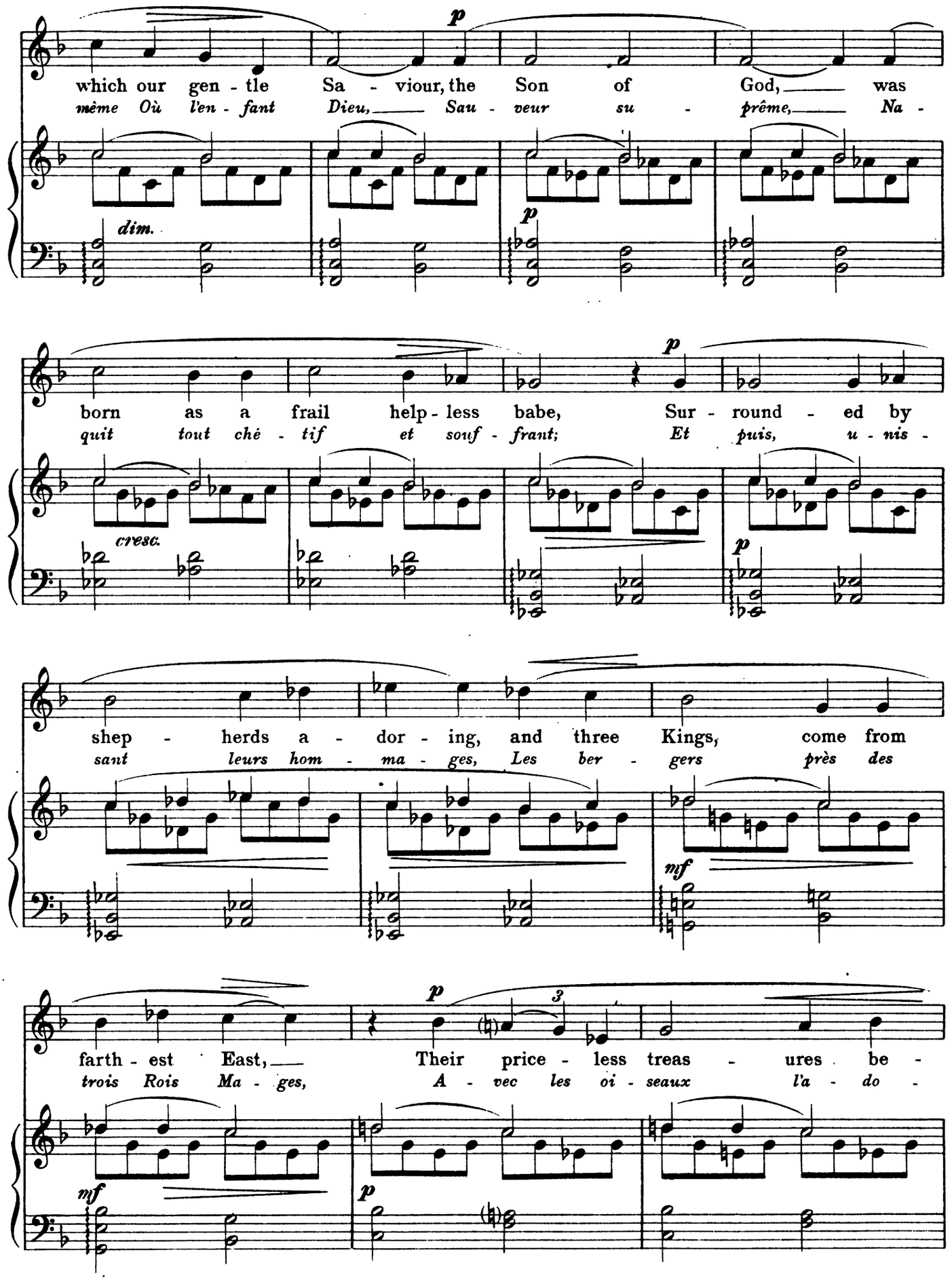
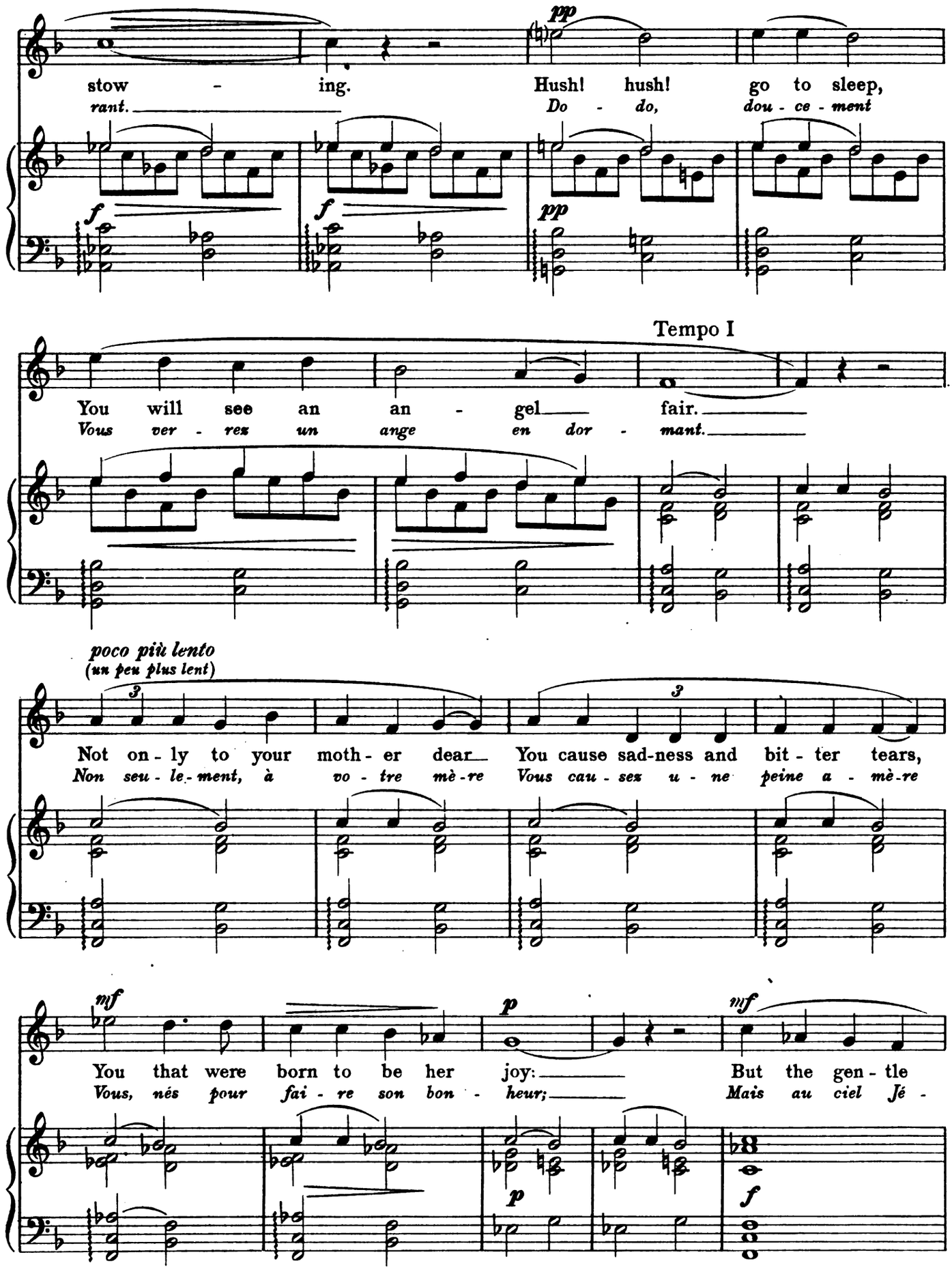
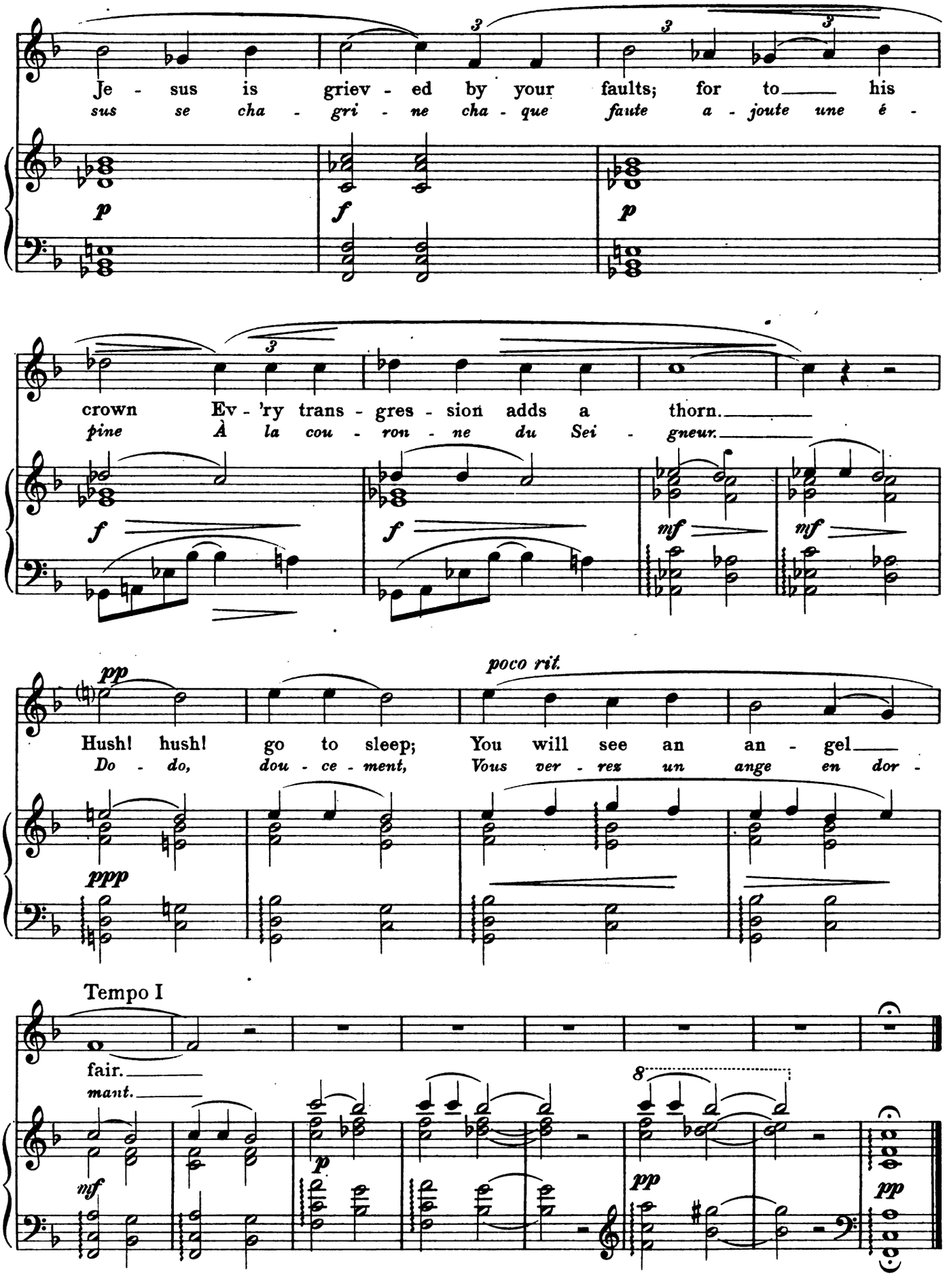

f
grace; All out - bursts of pas - sion and wrath
sa - ges, Les tré - pi - gne - ments et les ra - ges
mf
mf
dim.
Blot your soul with the stain of sin!
Sont de gros, de très - gros pé - chés!
p
f
f
p
Hush! hush! go to sleep; You will see an an - gel
Do - do, dou - ce - ment, Vous ver - rez un ange en dor -
pp
poco animato
(un peu plus animé)
mf
fair.
You will see the man - ger In
mant.
Vous ver - rez la crèche el - le
p sempre legato
(toujours bien lié)
f

p
which our gen - tle Sa - viour, the Son of God, was
même Où l'en - fant Dieu, Sau - veur su - prême, Na -
dim.
p
born as a frail help - less babe, Sur - round - ed by
quit tout ché - tif et souf - frant; Et puis, u - nis -
cresc.
p
shep - herds a - dor - ing, and three Kings, come from
sant leurs hom - ma - ges, Les ber - gers près des
mf
farth - est East, Their price - less treas - ures be -
trois Rois Ma - ges, A - vec les oi - seaux l'a - do -
3
mf
p

pp
stow - ing. Hush! hush! go to sleep,
rant. Do - do, dou - ce - ment
f
f
pp
Tempo I
You will see an an - gel fair.
Vous ver - rez un ange en dor - mant.
poco più lento
(un peu plus lent)
Not on - ly to your moth - er dear You cause sad-ness and bit - ter tears,
Non seu - le - ment, à vo - tre mè - re Vous cau - sez u - ne peine a - mè - re
mf
p
mf
You that were born to be her joy: But the gen - tle
Vous, nés pour fai - re son bon - heur; Mais au ciel Jé -
p
f

Je - sus is griev - ed by your faults; for to his
sus se cha - gri - ne cha - que faute a - joute une é -
p
f
p
crown Ev - 'ry trans - gres - sion adds a thorn.
pine À la cou - ron - ne du Sei - gneur.
f
f
mf
mf
pp
poco rit.
Hush! hush! go to sleep; You will see an an - gel
Do - do, dou - ce - ment, Vous ver - rez un ange en dor -
ppp
Tempo I
fair.
mant.
8
mf
p
pp
pp

To Miss Fanny Reed

WHY WITH YOUR LOVELY PRESENCE HAUNT ME

(SI VOUS N'AVEZ RIEN À ME DIRE)

ROMANCE

VICTOR HUGO (1802-1885)
Translated by Arthur Westbrook

Baroness WILLY de ROTHSCHILD

Moderato

VOICE

PIANO

Why with your love - ly pres-ence haunt me, If there is naught that
Si vous n'a - vez rien à me di - re, Pour-quoi ve - nir au -

you would tell? Your witch - ing smile is but to taunt me, Yet
près de moi? Pour - quoi me fai - re ce sou - ri - re Qui

e'en a king might fear its spell. Your witch-ing smile is but to taunt me,
tour - ne - rait la tête au roi. Si vous n'a - vez rien à me di - re

Yet e'en a king might fear its spell. Why with your love - ly
Pour - quoi ve - nir au - près de moi? Si vous n'a - vez rien

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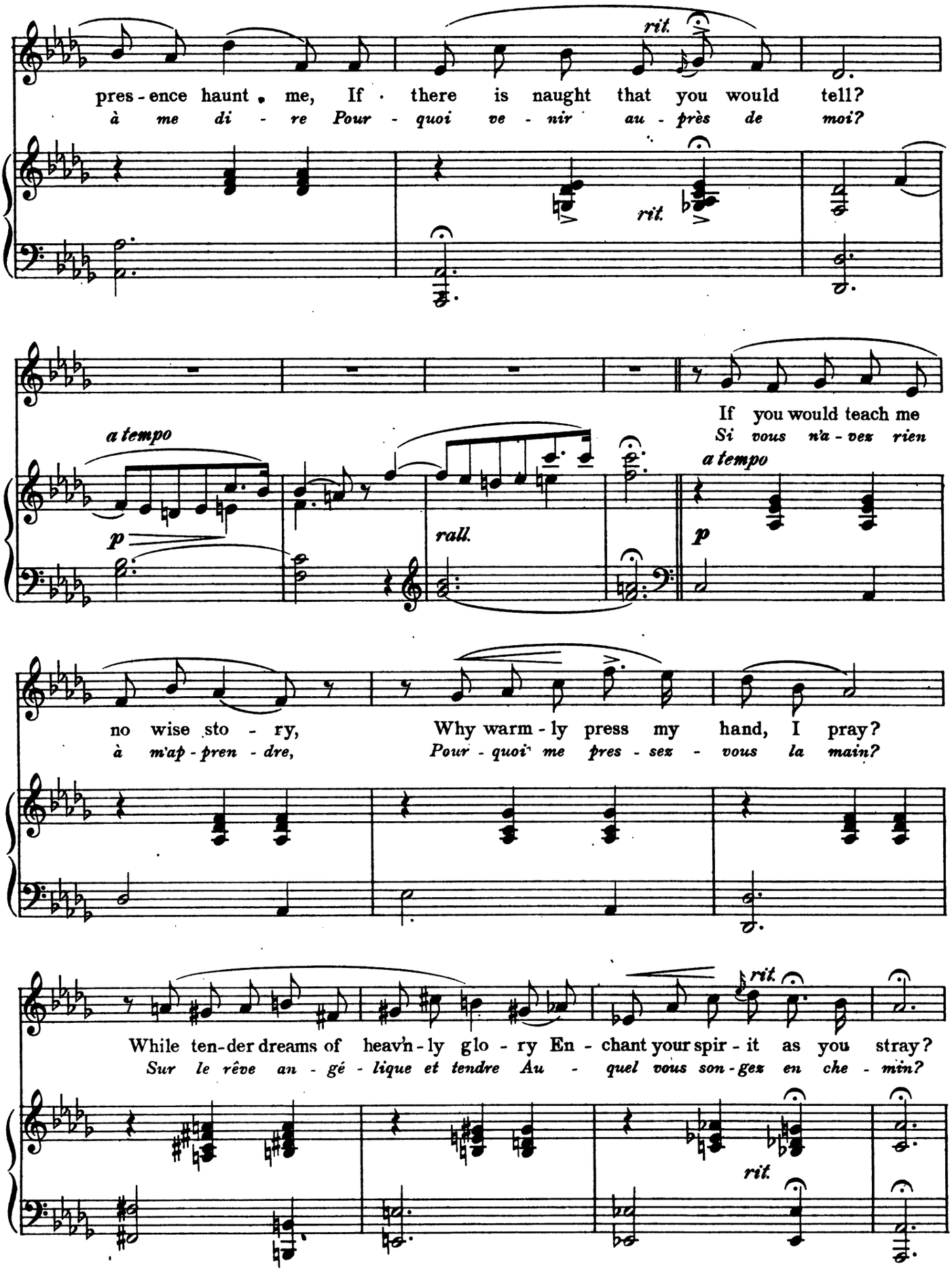
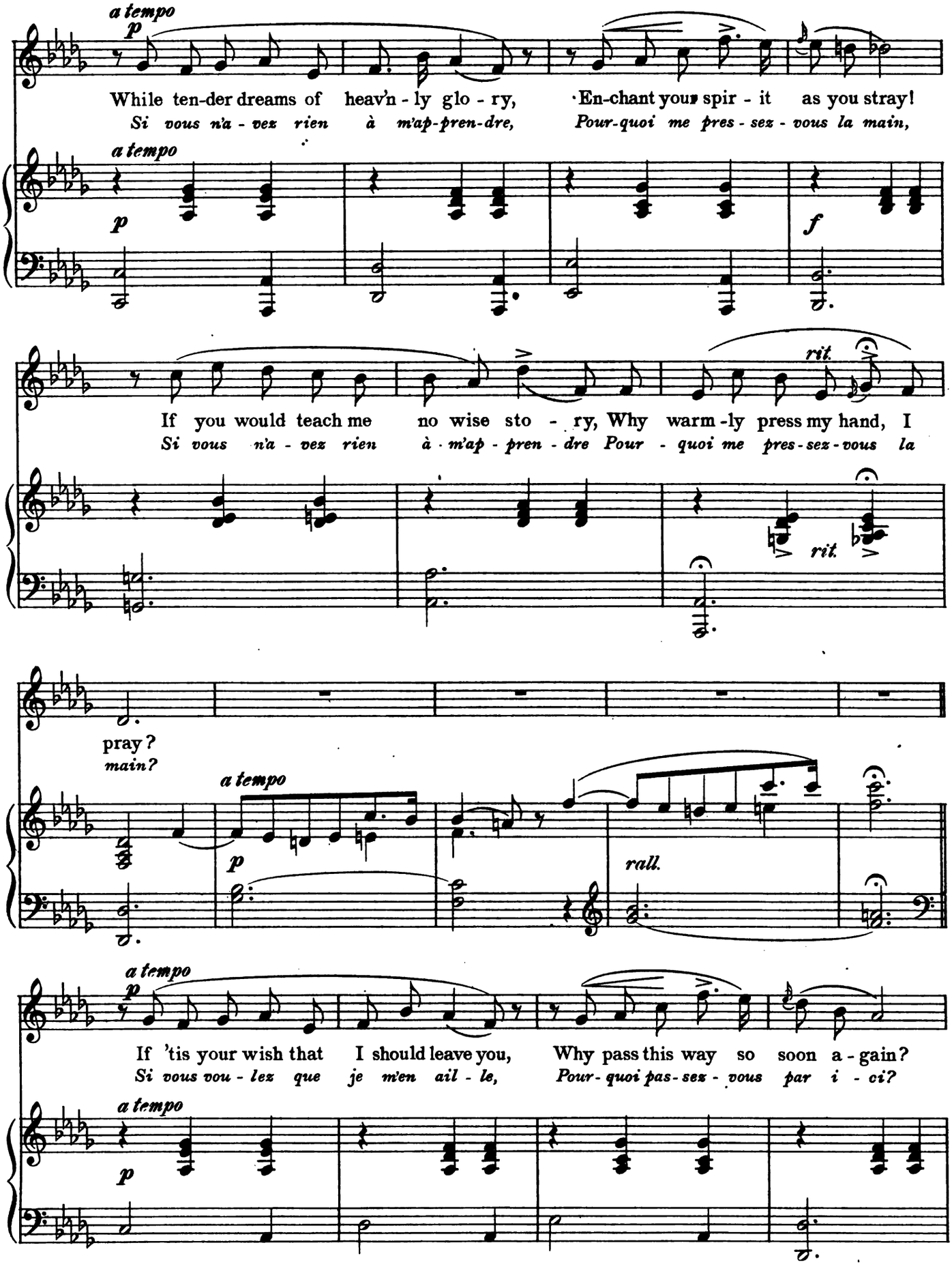
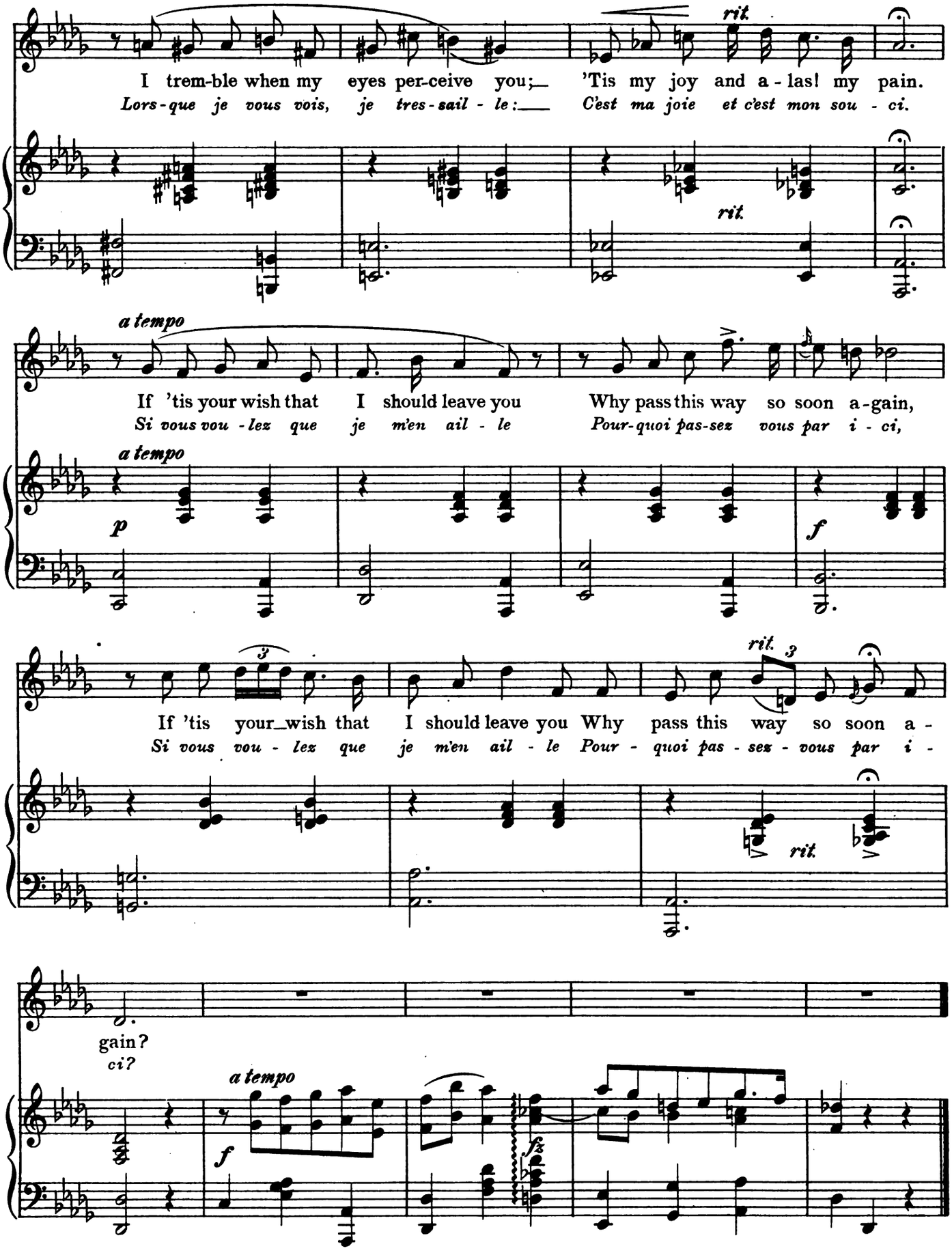

rit.
pres - ence haunt me, If there is naught that you would tell?
à me di - re Pour - quoi ve - nir au - près de moi?
rit.
a tempo
p
rall.
If you would teach me
Si vous n'a - vez rien
a tempo
p
no wise sto - ry,
à m'ap - pren - dre,
Why warm - ly press my hand, I pray?
Pour - quoi me pres - sez - vous la main?
rit.
While ten-der dreams of heav'n - ly glo - ry En - chant your spir - it as you stray?
Sur le rêve an - gé - lique et tendre Au - quel vous son - gez en che - min?
rit.

a tempo
p
While ten-der dreams of heav'n - ly glo - ry, En-chant your spir - it as you stray!
Si vous n'a - vez rien à m'ap-pren-dre, Pour-quoi me pres - sez - vous la main,
a tempo
p
f
rit.
If you would teach me no wise sto - ry, Why warm-ly press my hand, I
Si vous n'a - vez rien à m'ap - pren - dre Pour - quoi me pres-sez-vous la
rit.
pray?
main?
a tempo
p
rall.
a tempo
p
If 'tis your wish that I should leave you, Why pass this way so soon a - gain?
Si vous vou - lez que je m'en ail - le, Pour - quoi pas-sez - vous par i - ci?
a tempo
p

I trem-ble when my eyes per-ceive you;_ 'Tis my joy and a-las! my pain.
Lors-que je vous vois, je tres-sail-le:_ C'est ma joie et c'est mon sou-ci.
rit.
rit.
a tempo
If 'tis your wish that I should leave you Why pass this way so soon a-gain,
Si vous vou-lez que je m'en ail-le Pour-quoi pas-sez vous par i-ci,
a tempo
p
f
If 'tis your_wish that I should leave you Why pass this way so soon a-
Si vous vou-lez que je m'en ail-le Pour-quoi pas-sez-vous par i-
rit.
rit.
gain?
ci?
a tempo
f
fz

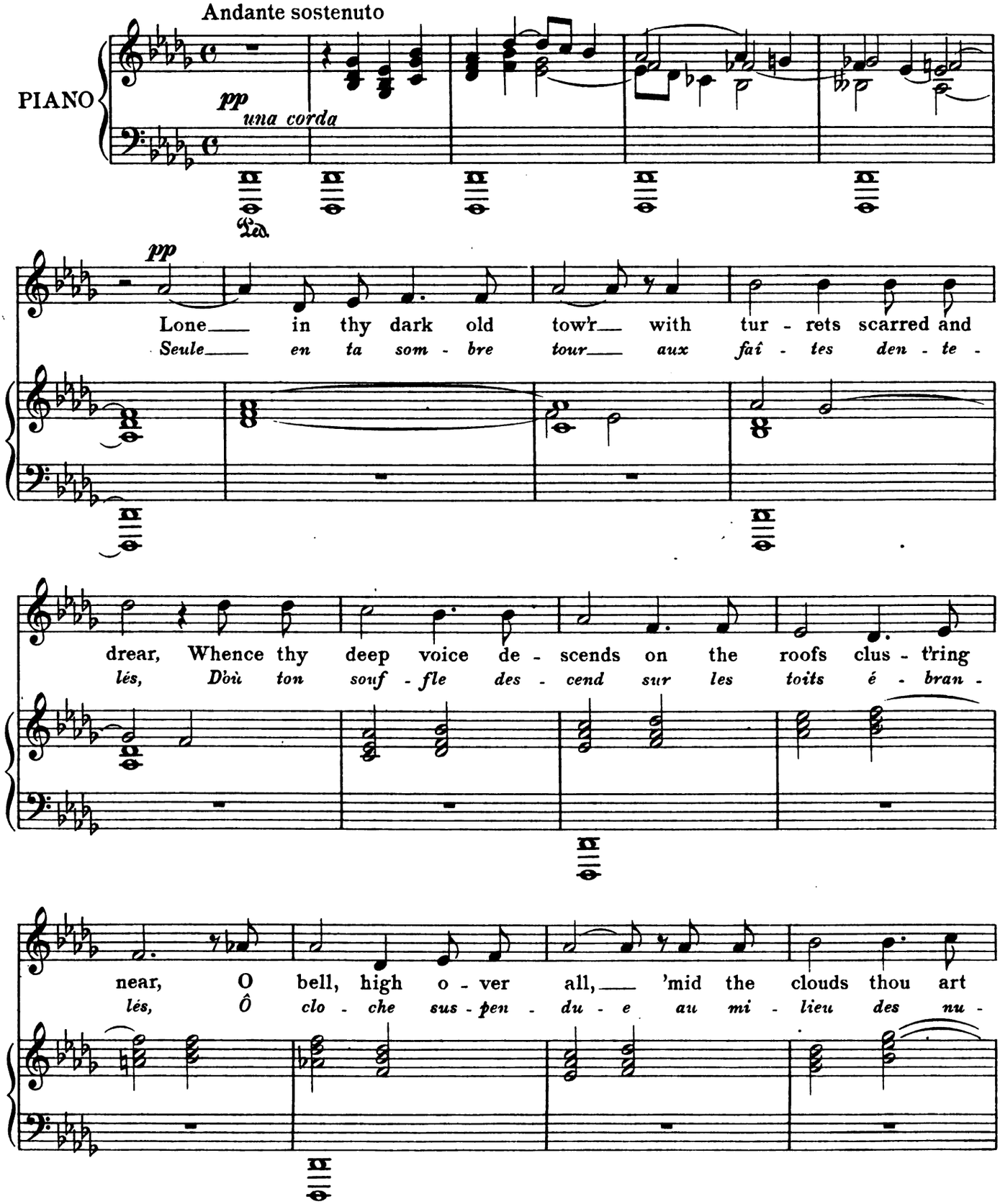
à Madame Pauline Viardot

THE BELL
(LA CLOCHE)

(Composed in 1856)

(*Original Key*)

VICTOR HUGO (1802-1885)
Translated by Arthur Westbrook

CAMILLE SAINT-SAËNS
(1835-)

Andante sostenuto
PIANO
pp
una corda
Ped.
pp
Lone in thy dark old tow'r with tur - rets scarred and
Seule en ta som - bre tour aux faî - tes den - te -
drear, Whence thy deep voice de - scends on the roofs clus - t'ring
lés, D'où ton souf - fle des - cend sur les toits é - bran -
near, O bell, high o - ver all, 'mid the clouds thou art
lés, Ô clo - che sus - pen - du - e au mi - lieu des nu -

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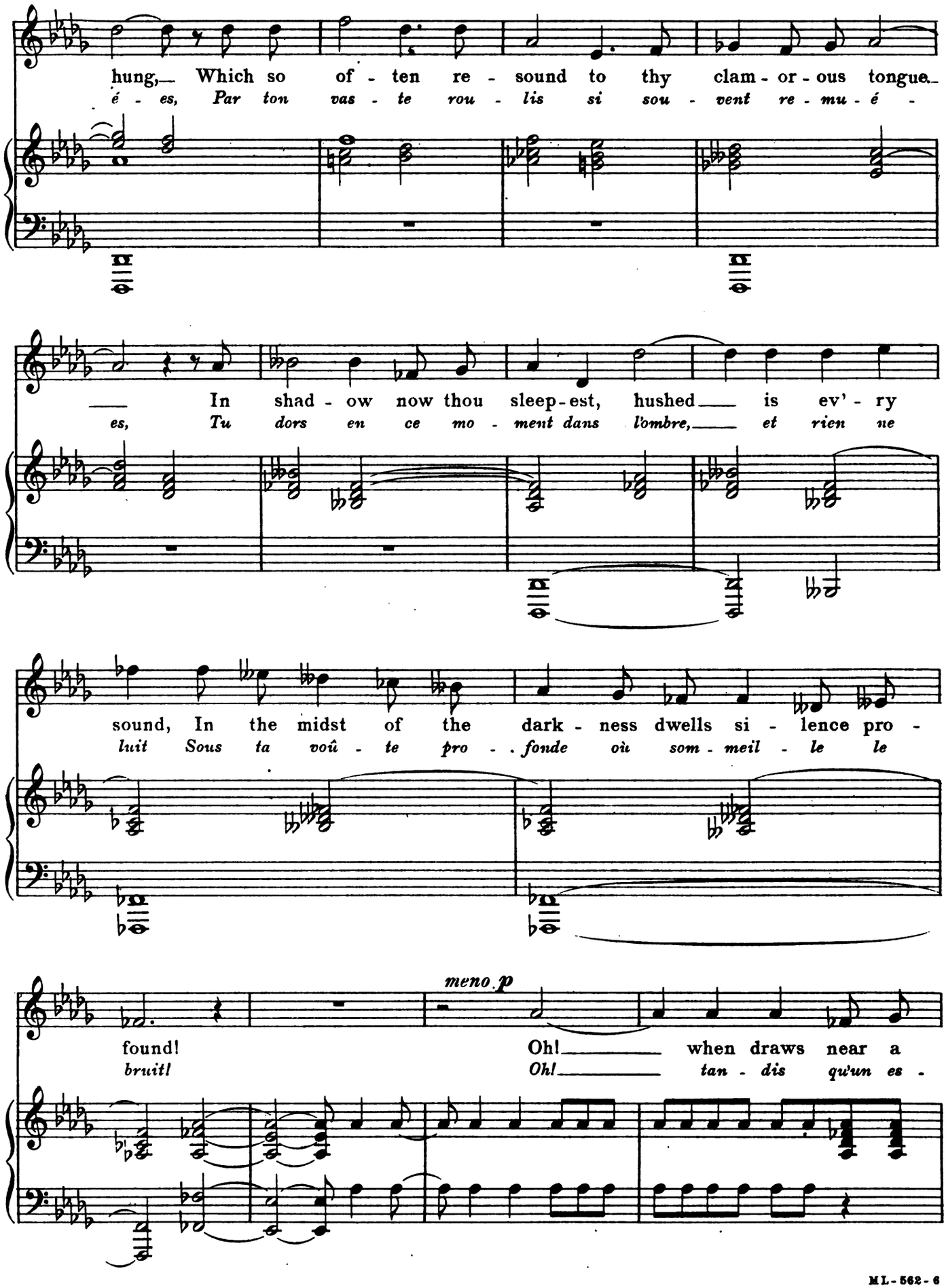
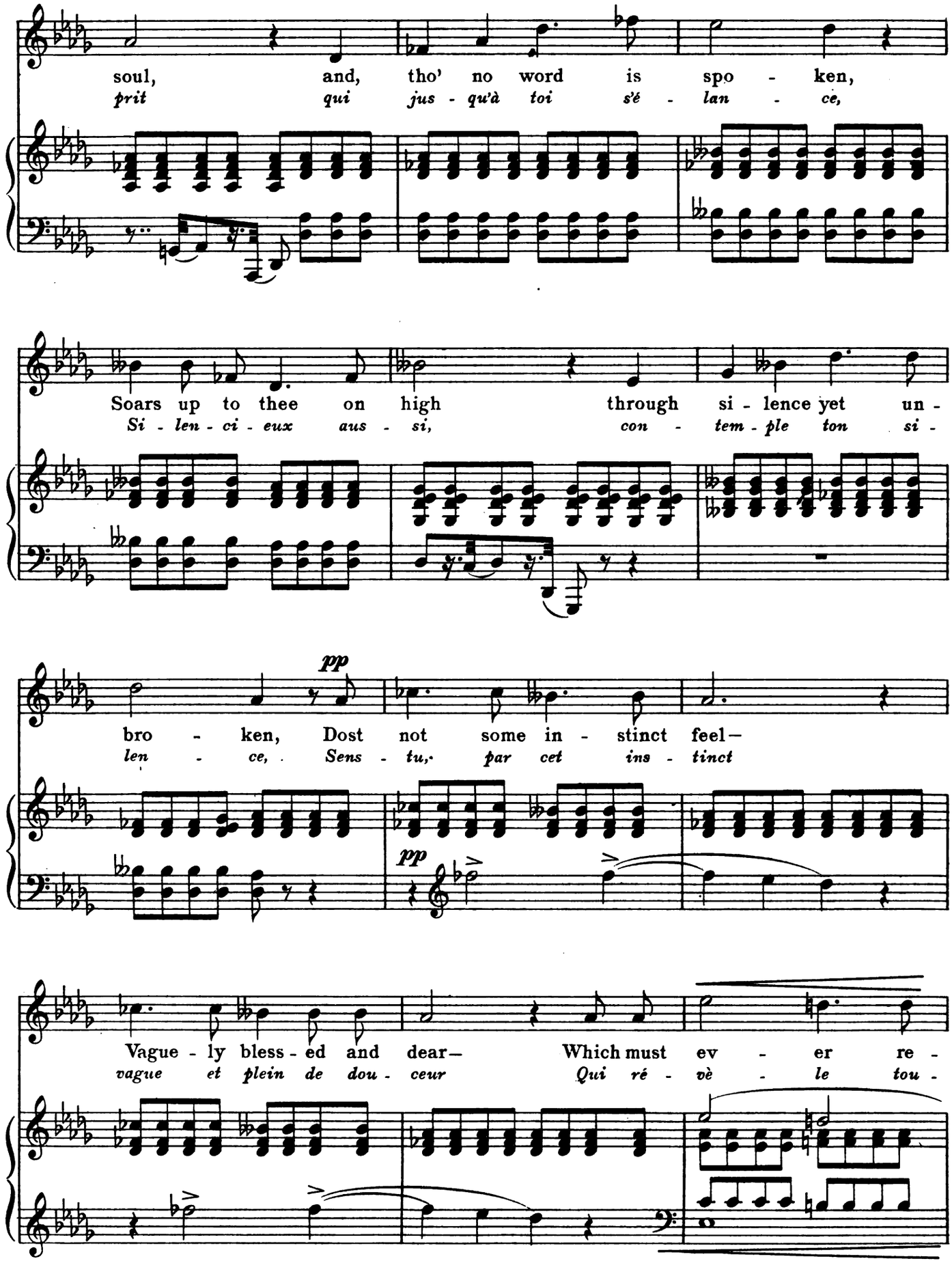
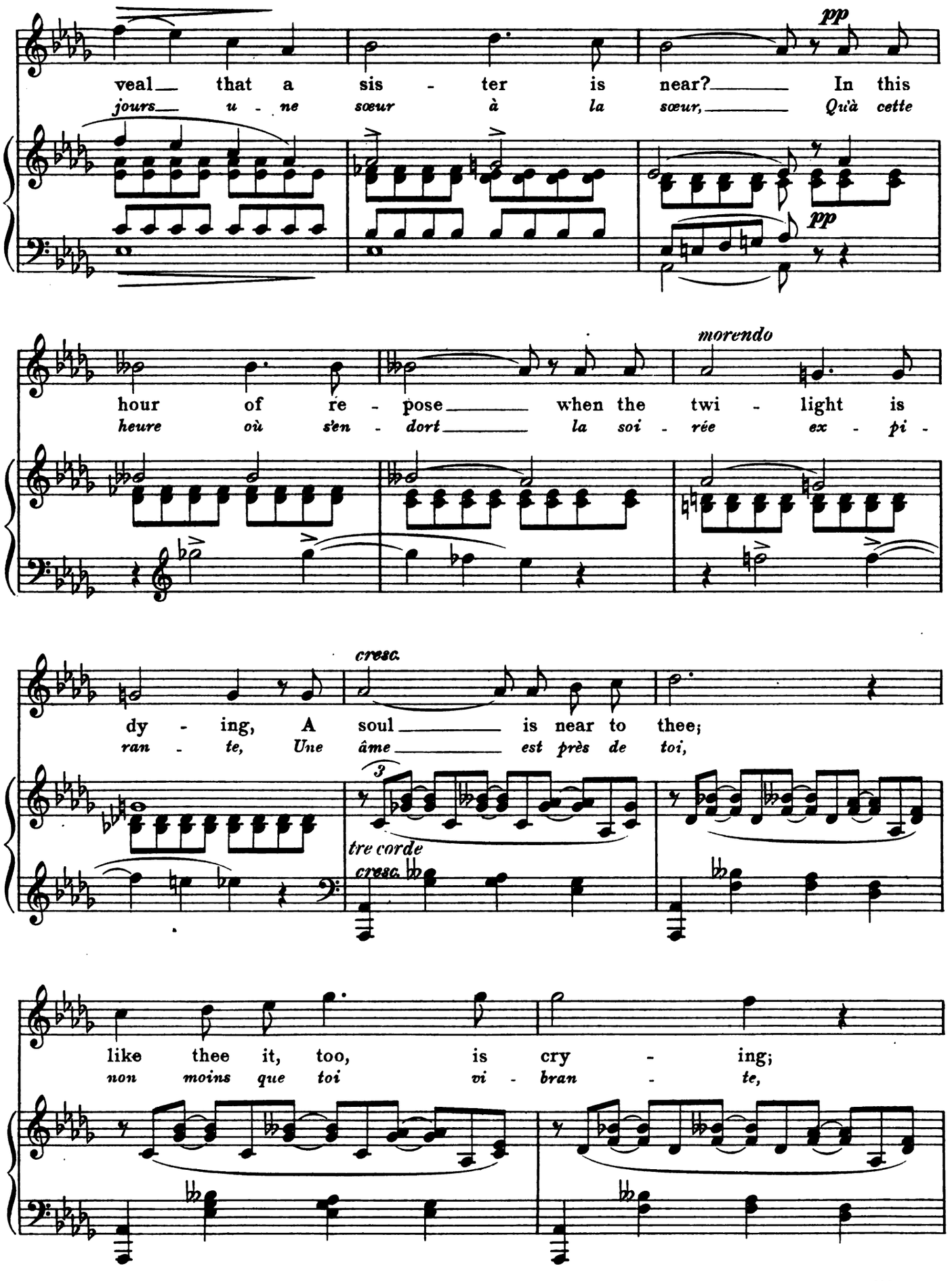
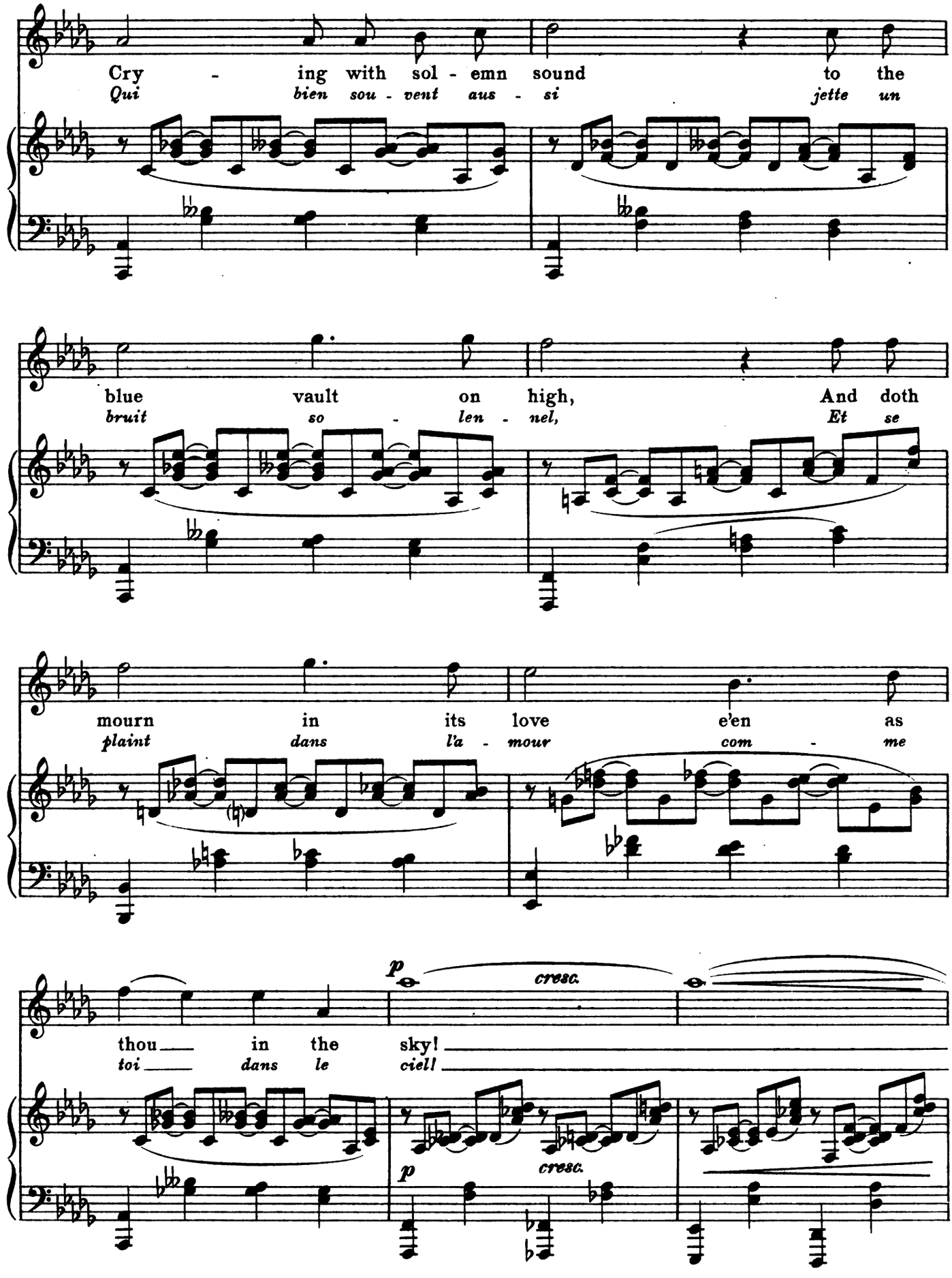
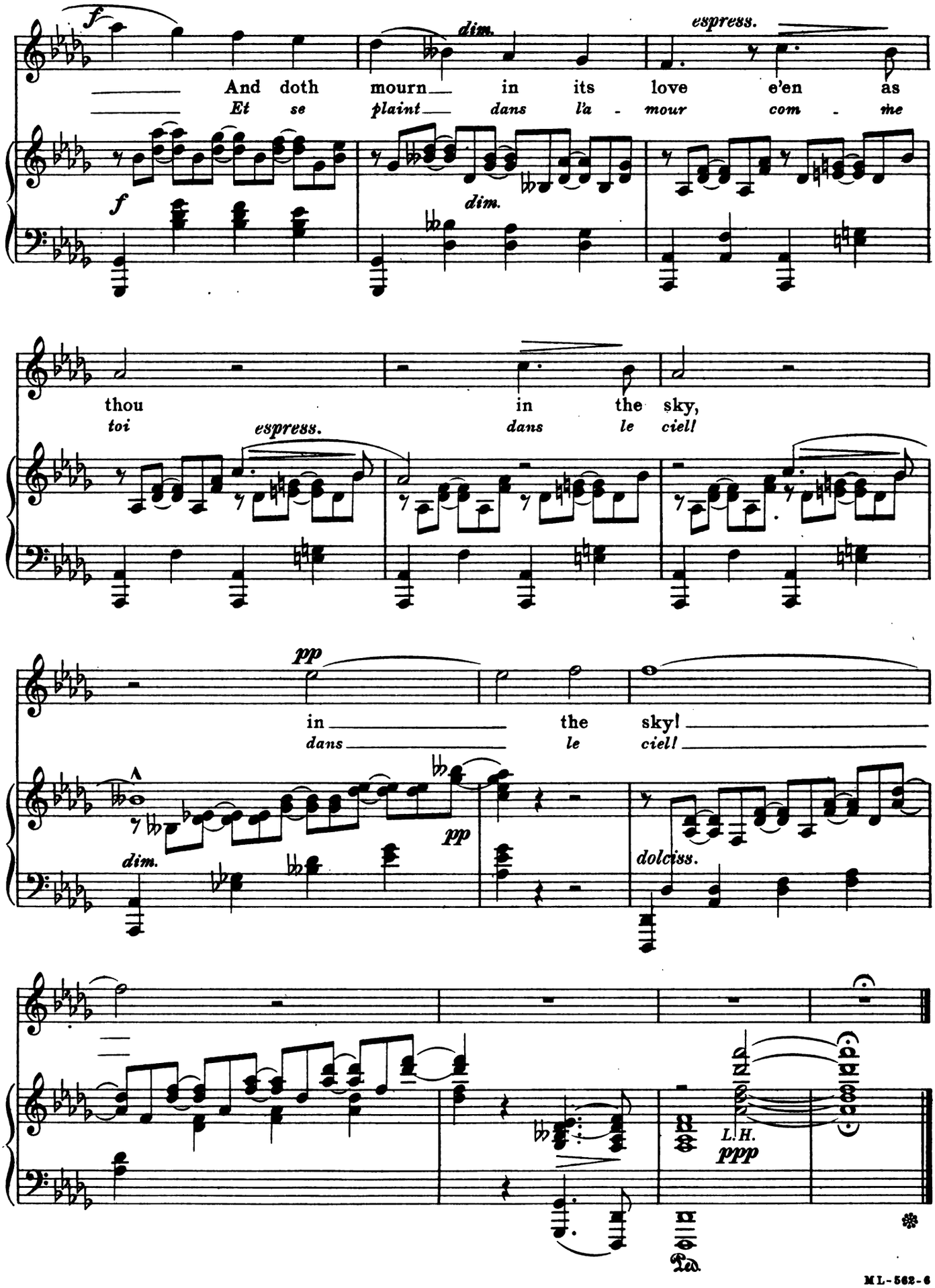
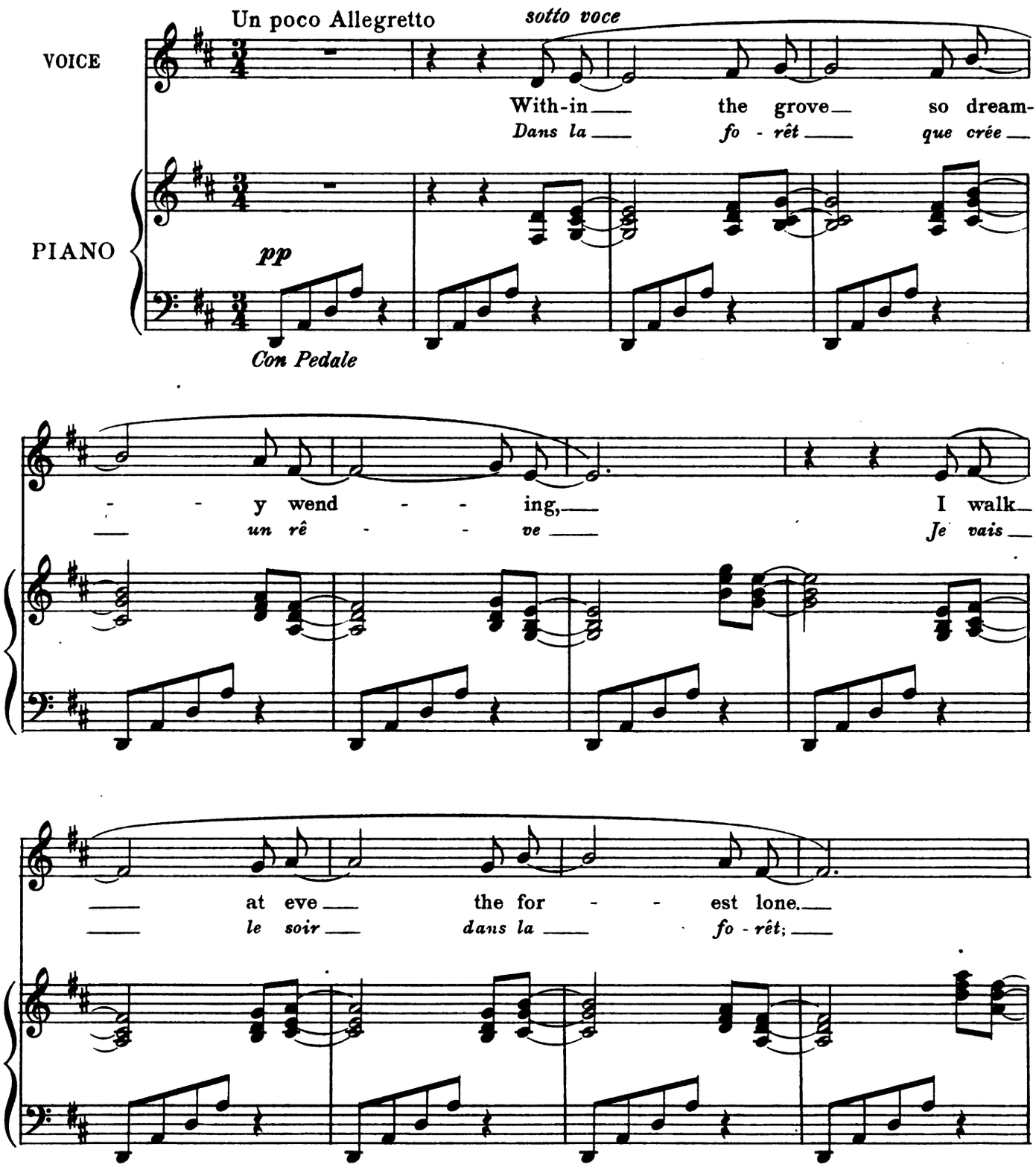

hung,— Which so of - ten re - sound to thy clam - or - ous tongue.—
é - es, Par ton vas - te rou - lis si sou - vent re - mu - é -
— In shad - ow now thou sleep - est, hushed — is ev' - ry
es, Tu dors en ce mo - ment dans l'ombre,— et rien ne
sound, In the midst of the dark - ness dwells si - lence pro -
luit Sous ta voû - te pro - . fonde où som - meil - le le
meno p
found!
bruit!
Oh!— when draws near a
Oh!— tan - dis qu'un es -

soul, and, tho' no word is spo - ken,
prit qui jus - qu'à toi s'é - lan - ce,
Soars up to thee on high through si - lence yet un -
Si - len - ci - eux aus - si, con - tem - ple ton si -
pp
bro - ken, Dost not some in - stinct feel—
len - ce, Sens - tu, par cet ins - tinct
pp
Vague - ly bless - ed and dear— Which must ev - er re -
vague et plein de dou - ceur Qui ré - vè - le tou -

pp
veal that a sis - ter is near? In this
jours u - ne sœur à la sœur, Qu'à cette
pp
morendo
hour of re - pose when the twi - light is
heure où s'en - dort la soi - rée ex - pi -
cresc.
dy - ing, A soul is near to thee;
ran - te, Une âme est près de toi,
3
tre corde
cresc.
like thee it, too, is cry - ing;
non moins que toi vi - bran - te,

Cry - ing with sol - emn sound to the
Qui bien sou - vent aus - si jette un
blue vault on high, And doth
bruit so - len - nel, Et se
mourn in its love e'en as
plaint dans l'a - mour com - me
p cresc.
thou in the sky!
toi dans le ciel!
p cresc.

f
dim.
espress.
And doth mourn in its love e'en as
Et se plaint dans l'a - mour com - me
f
dim.
thou in the sky,
toi dans le ciel
espress.
pp
in the sky!
dans le ciel!
dim.
pp
dolciss.
L.H.
ppp
Ped.

à Madame Marie Barbier

MOONLIGHT
(CLAIR DE LUNE)

(Original Key)

CATULLE MENDÈS (1841-)
Translated by Isabella G. Parker

CAMILLE SAINT-SAËNS
(1835-)

Un poco Allegretto
sotto voce
VOICE
With-in the grove so dream-
Dans la fo - rêt que crée
PIANO
pp
Con Pedale
- y wend - ing, I walk
un rê - ve Je vais
at eve the for - est lone.
le soir dans la fo - rêt;

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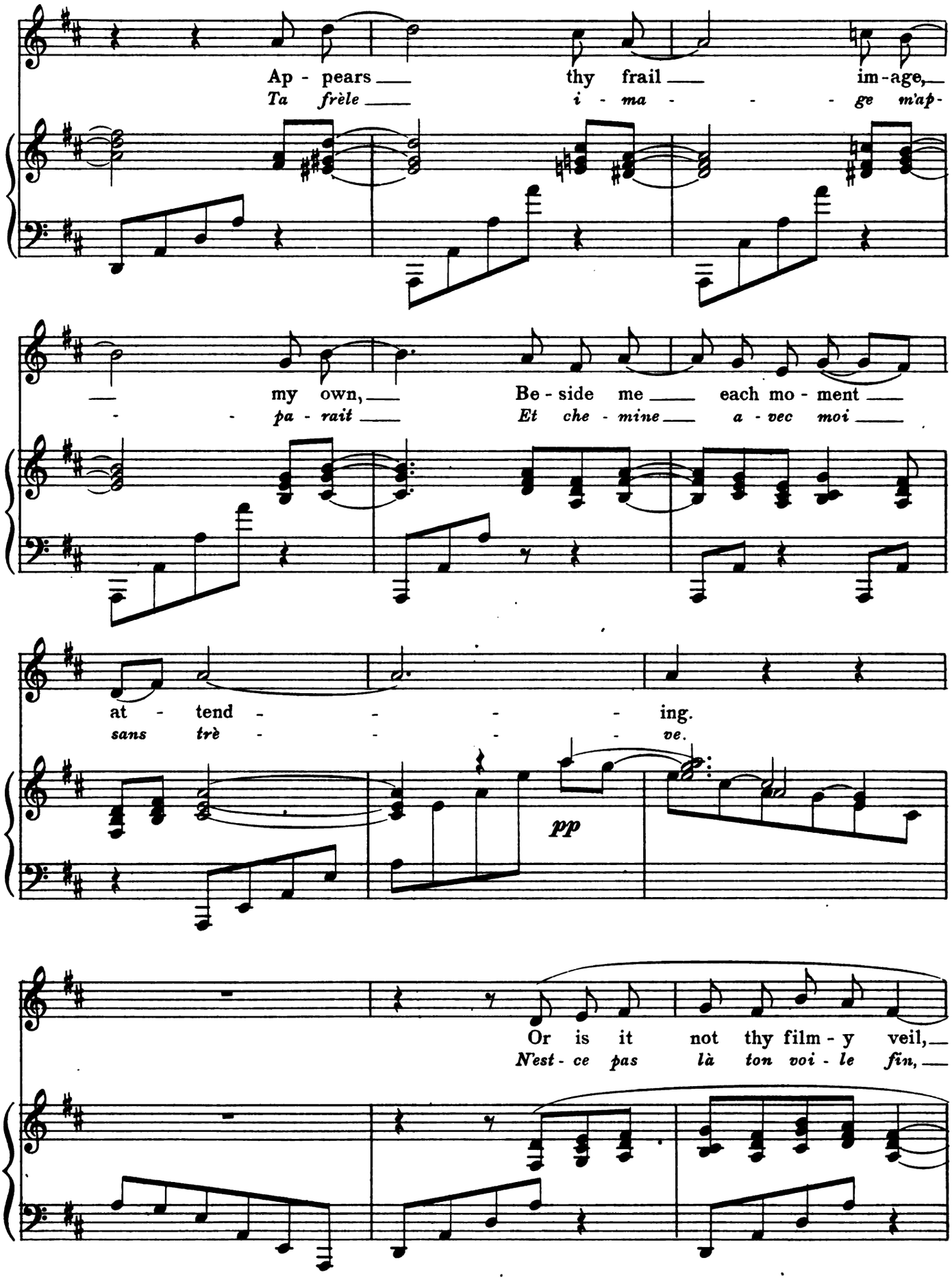
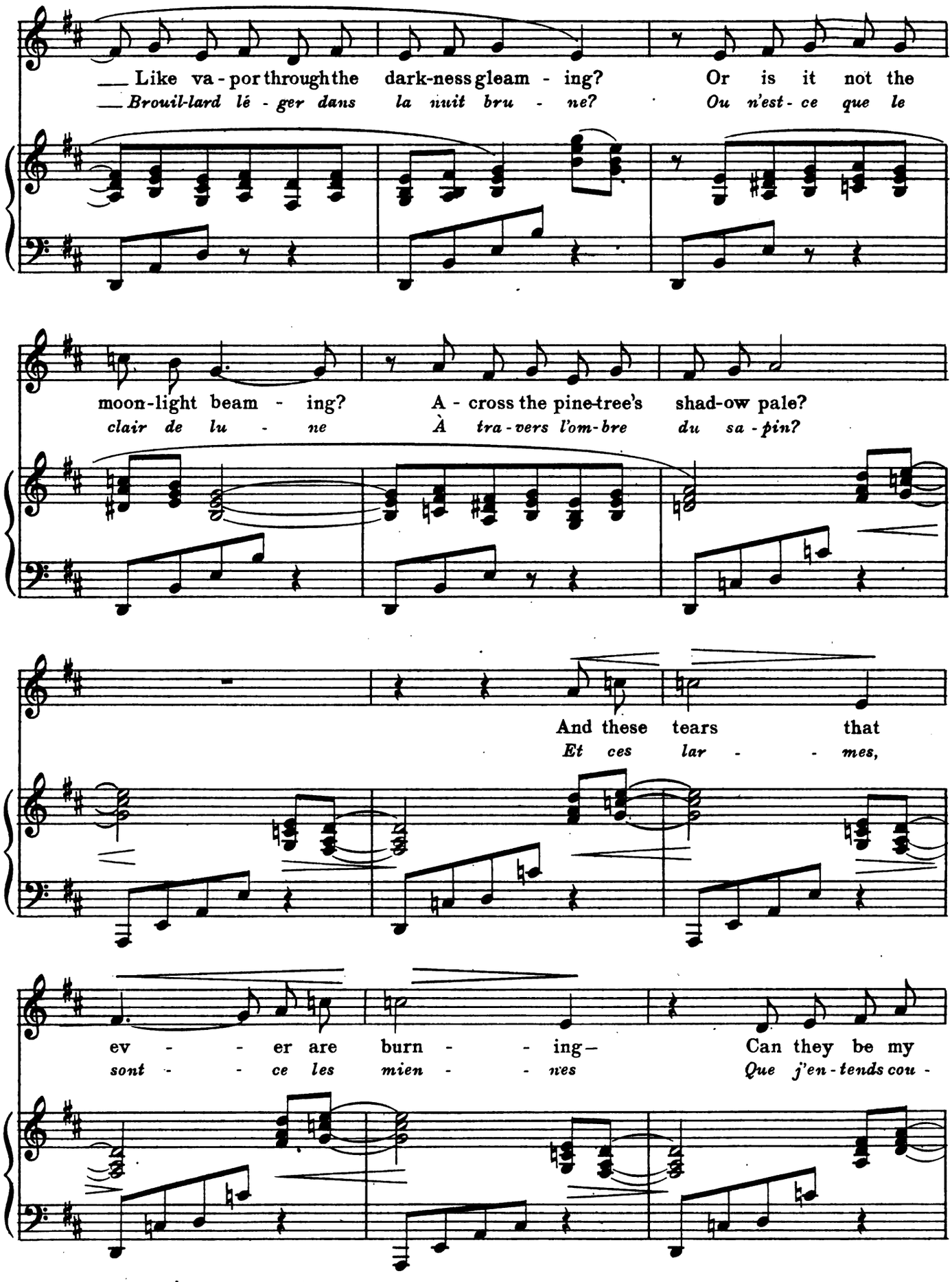
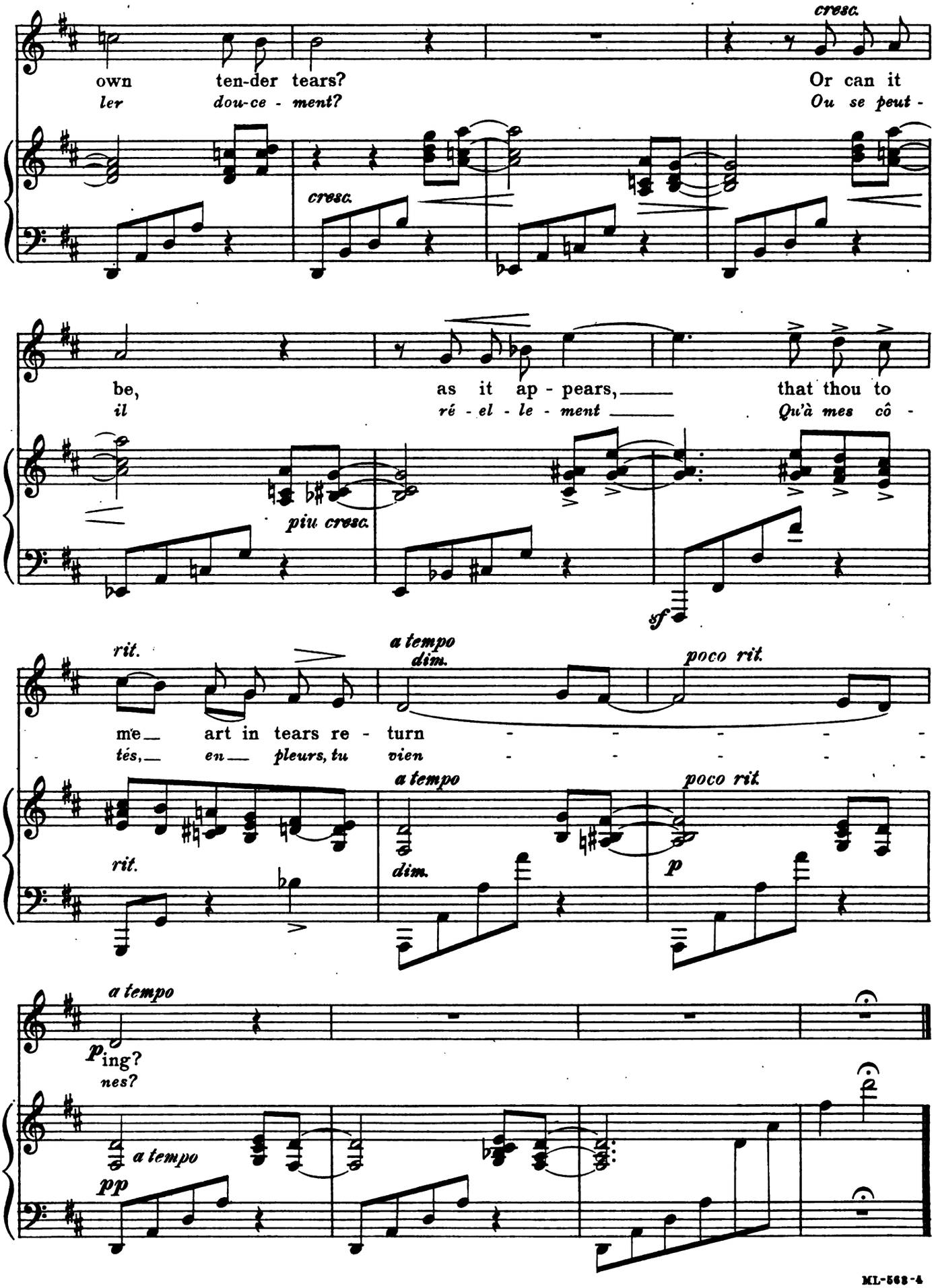
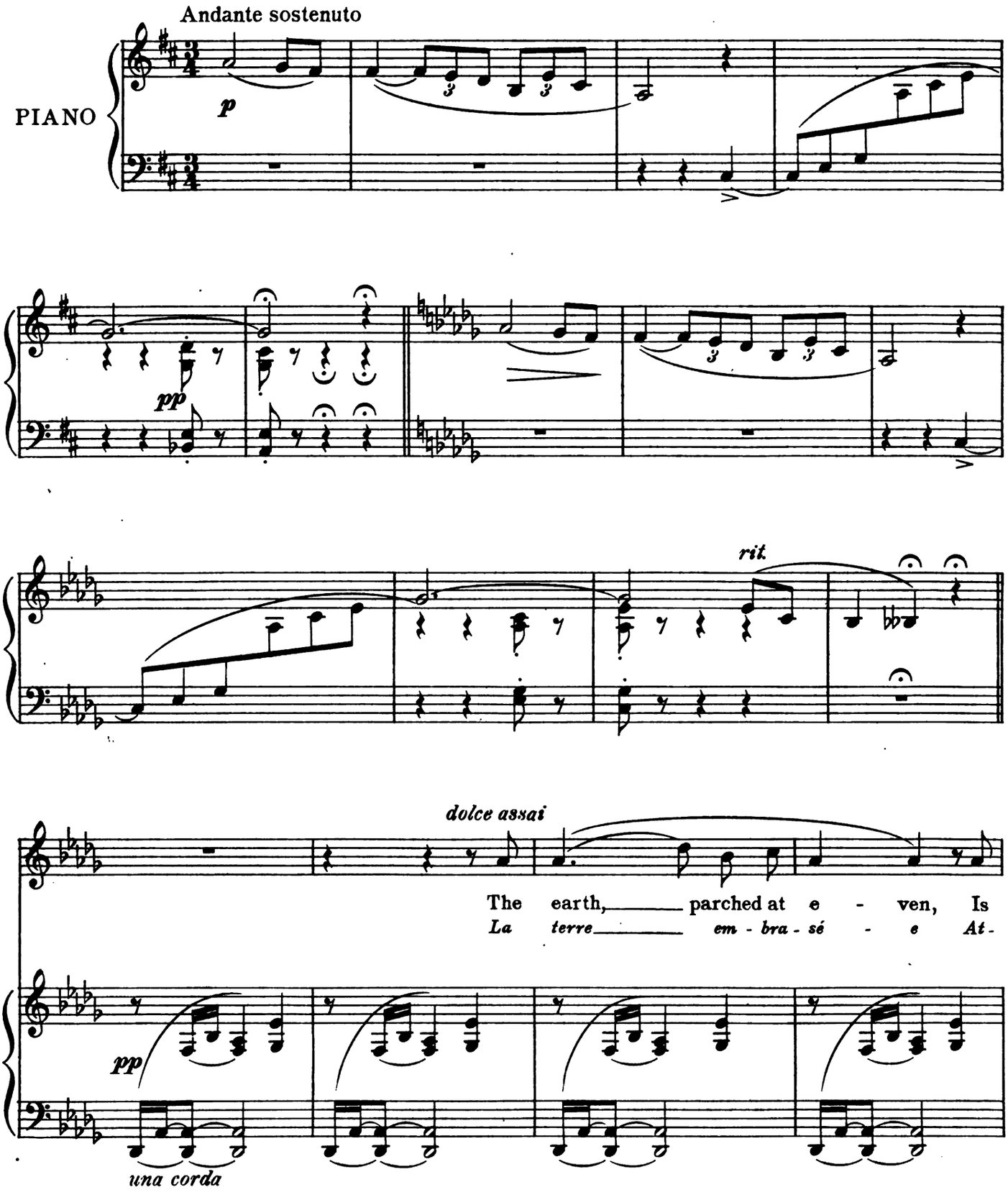

Ap - pears thy frail im-age,
Ta frèle i - ma - - - ge m'ap-
my own, Be - side me each mo - ment
pa - rait Et che - mine a - vec moi
at - tend - - - - ing.
sans trè - - - - ve.
pp
Or is it not thy film - y veil,
N'est - ce pas là ton voi - le fin,

Like va - por through the dark-ness gleam - ing? Or is it not the
Brouil-lard lé - ger dans la nuit bru - ne? Ou n'est - ce que le
moon-light beam - ing? A - cross the pine-tree's shad-ow pale?
clair de lu - ne À tra - vers l'om-bre du sa - pin?
And these tears that
Et ces lar - mes,
ev - er are burn - ing— Can they be my
sont - ce les mien - nes Que j'en - tends cou -

cresc.
own ten-der tears? Or can it
ler dou-ce - ment? Ou se peut -
cresc.
be, as it ap - pears, that thou to
il ré - el - le - ment Qu'à mes cô -
piu cresc.
sf
rit.
a tempo
dim.
poco rit.
me art in tears re - turn
tés, en pleurs, tu vien
a tempo
poco rit.
rit.
dim.
p
a tempo
p ing?
nes?
a tempo
pp

EVENING
(LE SOIR)

(Published in 1885)

(Original Key)

MICHEL CARRÉ (1819-1872)
Translated by Isabella G. Parker

AMBROISE THOMAS
(1811-1896)

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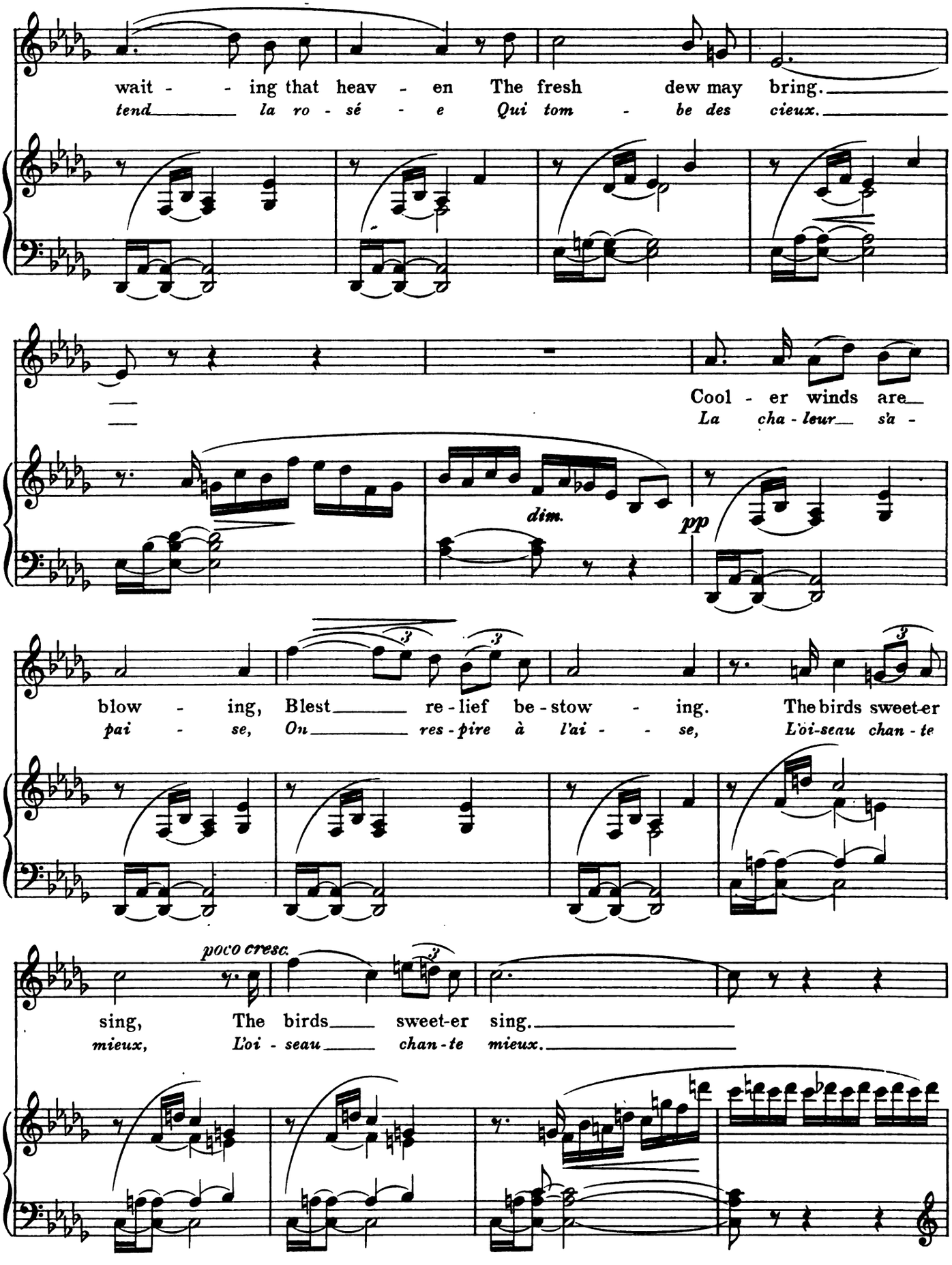
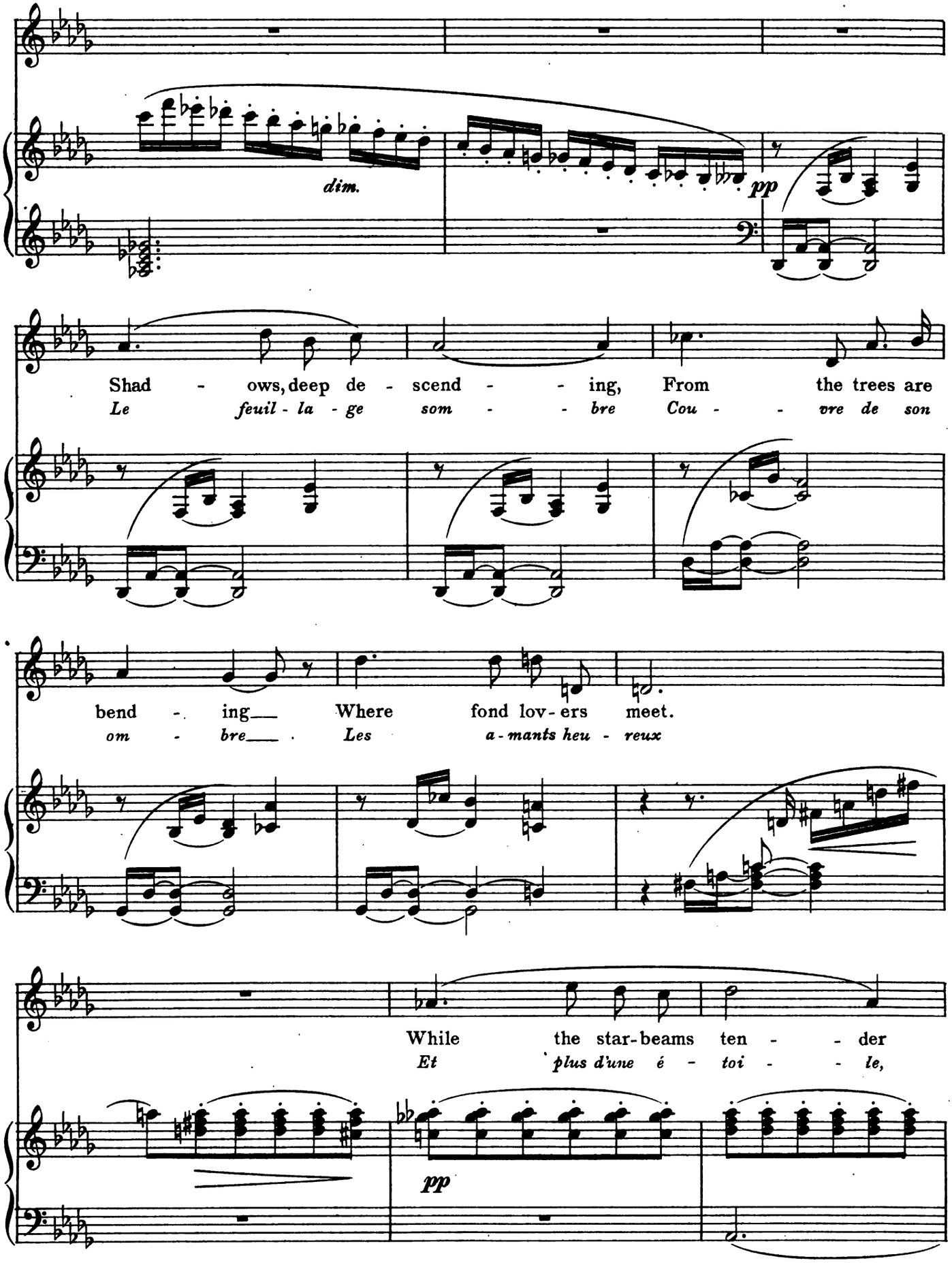
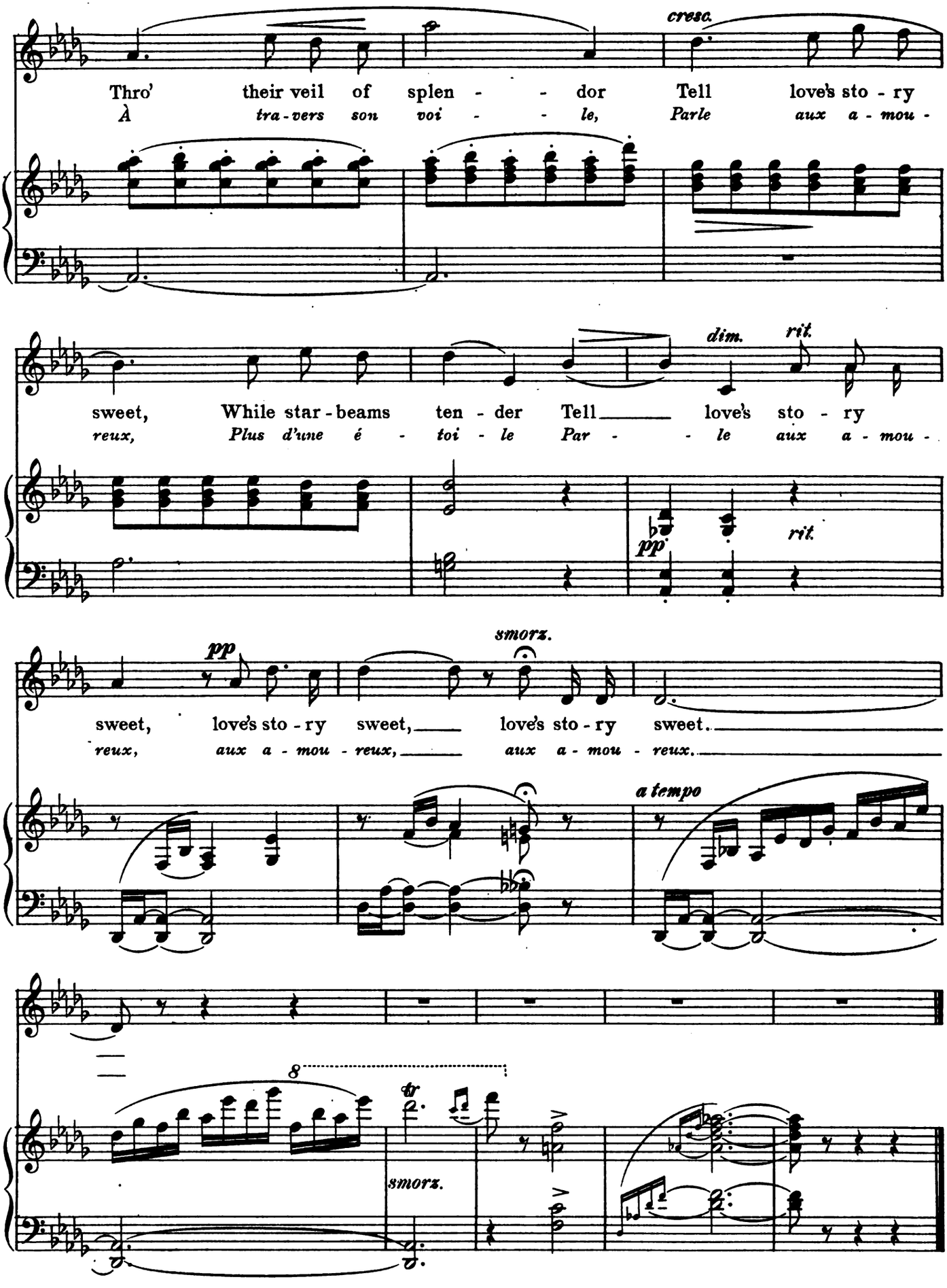

wait - - ing that heav - en The fresh dew may bring.
tend la ro - sé - e Qui tom - be des cieux.
Cool - er winds are
La cha - leur s'a -
dim.
pp
blow - ing, Blest re - lief be - stow - ing. The birds sweet-er
pai - se, On res - pire à l'ai - se, L'oi-seau chan - te
poco cresc.
sing, The birds sweet-er sing.
mieux, L'oi - seau chan - te mieux.


dim.
pp
Shad - ows, deep de - scend - - ing, From the trees are
Le feuil - la - ge som - - bre Cou - - vre de son
bend - ing___ Where fond lov - ers meet.
om - bre___ . Les a - mants heu - reux
While the star-beams ten - - der
Et plus d'une é - toi - - le,
pp

cresc.
Thro' their veil of splen - - dor Tell love's sto - ry
À tra - vers son voi - - le, Parle aux a - mou -
dim.
rit.
sweet, While star - beams ten - der Tell love's sto - ry
reux, Plus d'une é - toi - le Par - - le aux a - mou -
pp
rit.
pp
smorz.
sweet, love's sto - ry sweet, love's sto - ry sweet.
reux, aux a - mou - reux, aux a - mou - reux.
a tempo
8
tr
smorz.

A LOVE SONNET

(SONNET D'AMOUR)

(Original Key, D♭)

A. de SAINEVILLE
Translated by Isabella G. Parker

FRANCIS THOMÉ
(1850-)

Largamente

Moderato ma tempo rubato

VOICE

PIANO

dolce *string.*

Gold-en the sun-light, beam-ing bright-ly, Gildeth with lus-tre
Sous le so-leil qui les ir-ri-se, En dor-ant leur re-

f *p* *colla voce*

rall. *a tempo* *string.*

rich thy hair. I would fain through thy tresses fair Like zeph-yr be float-ing so
flets soy-eux Je vou-drais dans tes blonds che-veux pas-ser lé-ger com-me la

colla voce *a tempo* *colla voce*

rall. *a tempo*

lightly; And on thy charming neck, where shineth One bright curl wav-ing in the soft
bri-se, Et sur ton cou char-mant où frise U-ne boucle aux plis on-du-

a tempo

rall. *con anima*

air, How would I breathe perfume most rare, That in my soul it-self en-
leux, En res-pi-rer, vo-lup-tu-eux, L'en-iv-rant par-fum qui me

fs *colla voce*

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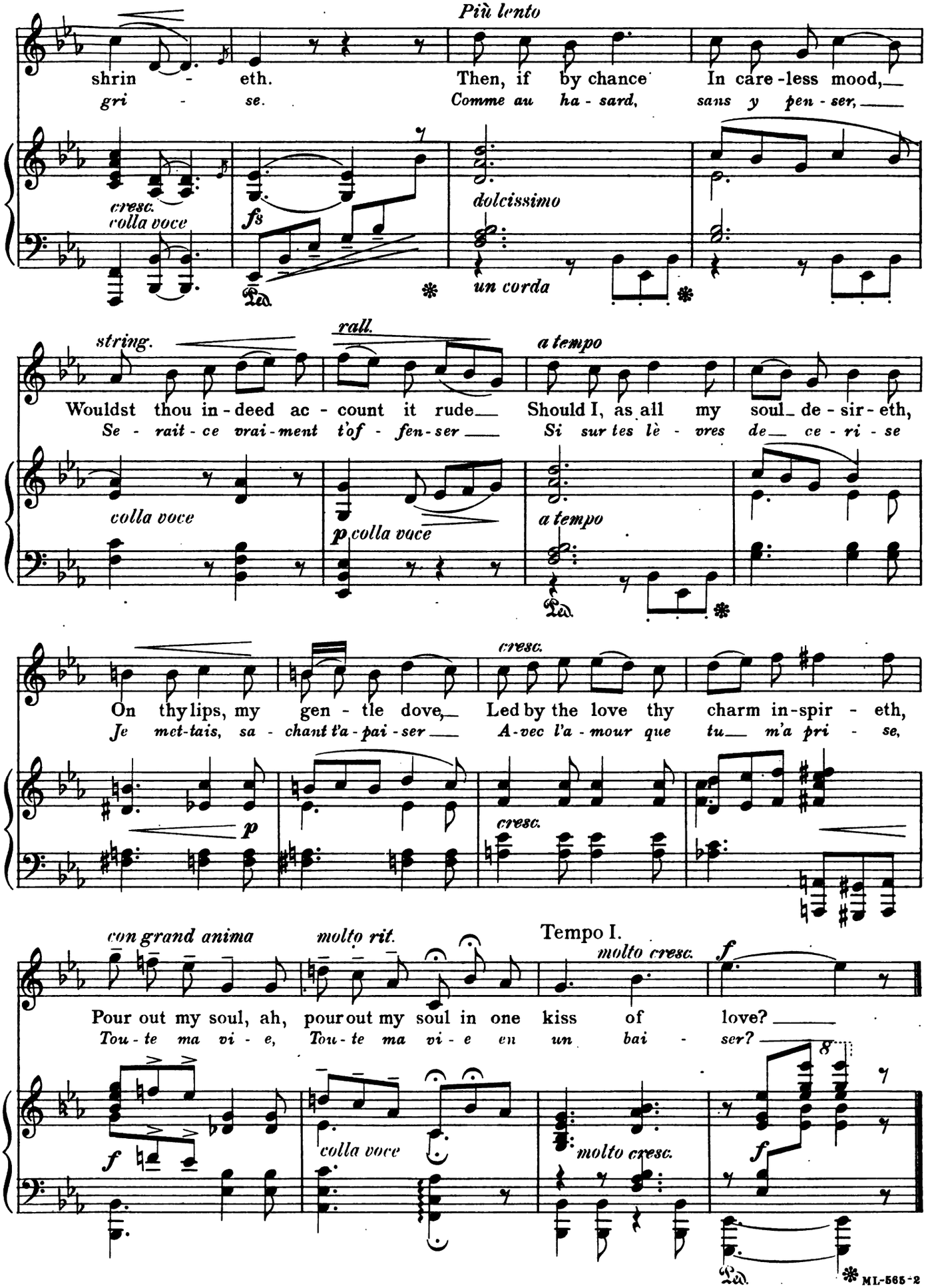
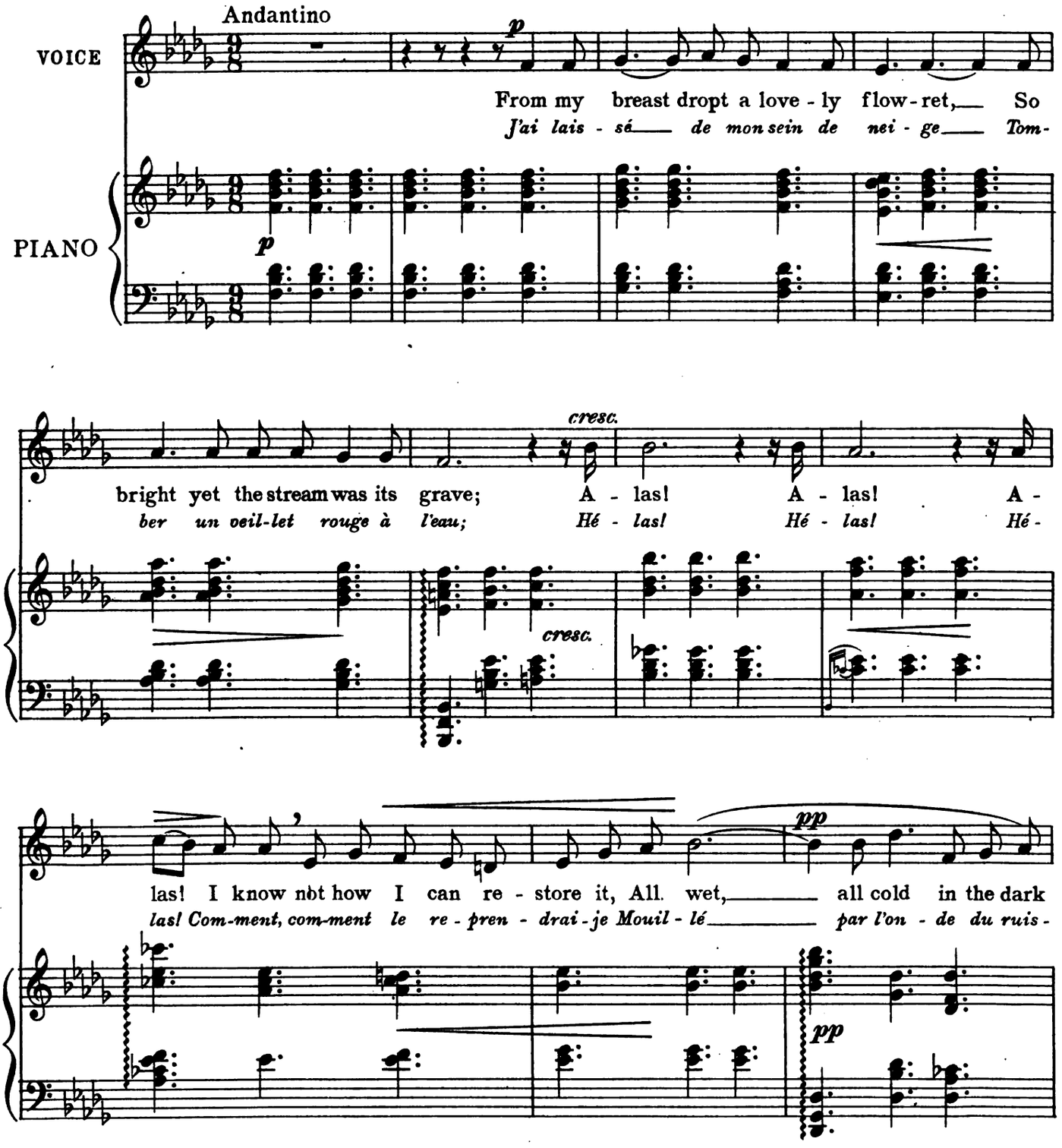

Più lento
shrin - eth.
gri - se.
Then, if by chance In care-less mood,
Comme au ha - sard, sans y pen - ser,
cresc.
colla voce
fs
dolcissimo
un corda
string.
rall.
a tempo
Wouldst thou in-deed ac - count it rude
Se - rait - ce vrai-ment t'of - fen-ser
Should I, as all my soul de - sir - eth,
Si sur tes lè - vres de ce - ri - se
colla voce
p colla voce
a tempo
On thy lips, my gen - tle dove,
Je met-tais, sa - chant t'a-pai - ser
Led by the love thy charm in-spir - eth,
A-vec l'a - mour que tu m'a pri - se,
cresc.
p
cresc.
con grand anima
molto rit.
Tempo I.
molto cresc.
f
Pour out my soul, ah, pour out my soul in one kiss of love?
Tou - te ma vi - e, Tou - te ma vi - e en un bai - ser?
8
f
colla voce
molto cresc.
f
Ped.
ML-565-2

THE SIGH
(SOUPIR)

THÉOPHILE GAUTIER (1811 - 1872)
Translated by Isabella G. Parker

CHARLES WIDOR
(1845 -)

Andantino
VOICE
PIANO
From my breast dropt a love - ly flow - ret, So
J'ai lais - sé de mon sein de nei - ge Tom-
bright yet the stream was its grave; A - las! A - las! A -
ber un voil-let rouge à l'eau; Hé - las! Hé - las! Hé -
las! I know not how I can re - store it, All wet, all cold in the dark
las! Com-ment, com-ment le re - pren - drai - je Mouil - lé par l'on - de du ruis -
cresc.
cresc.
p
pp
pp

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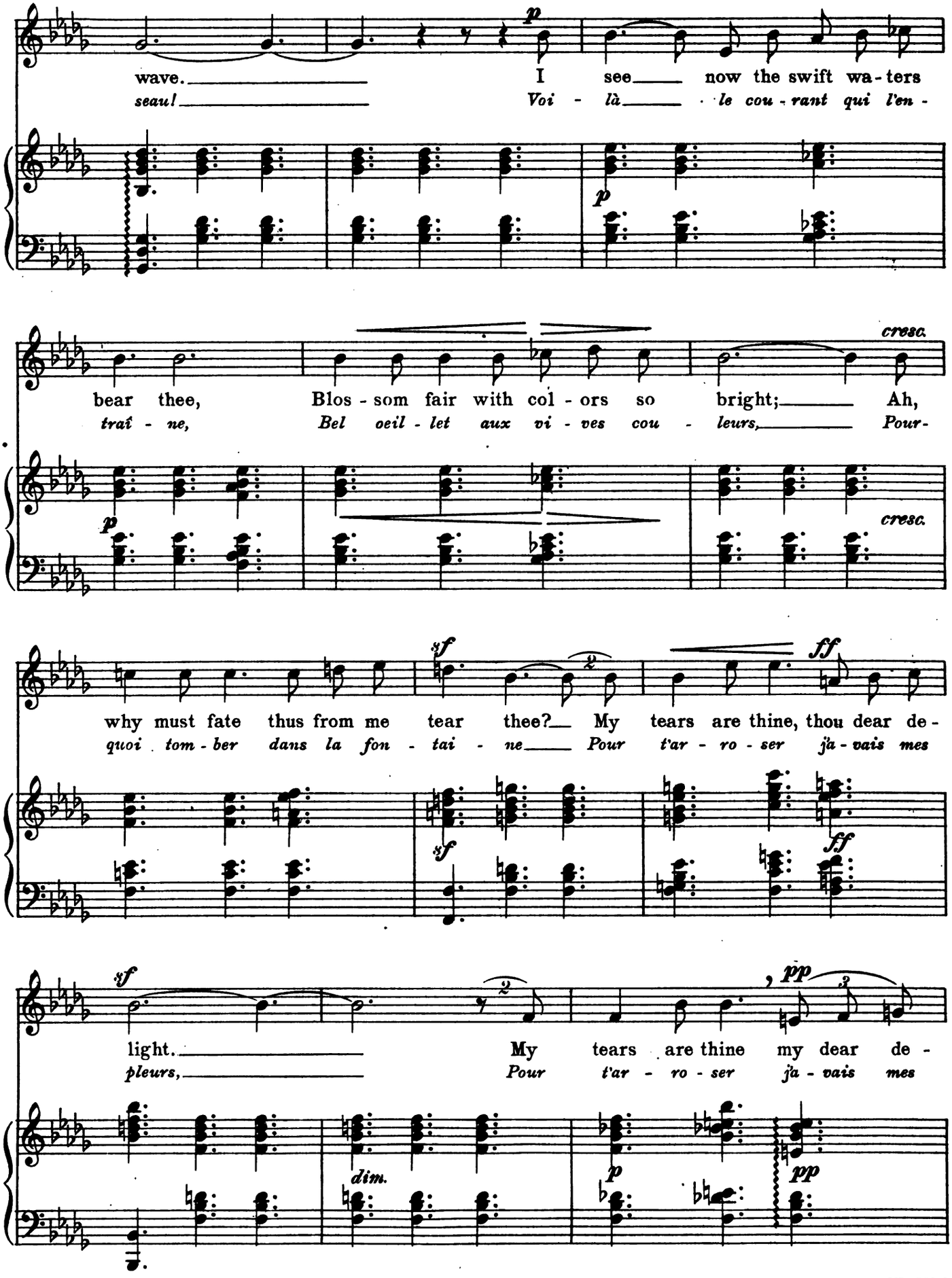
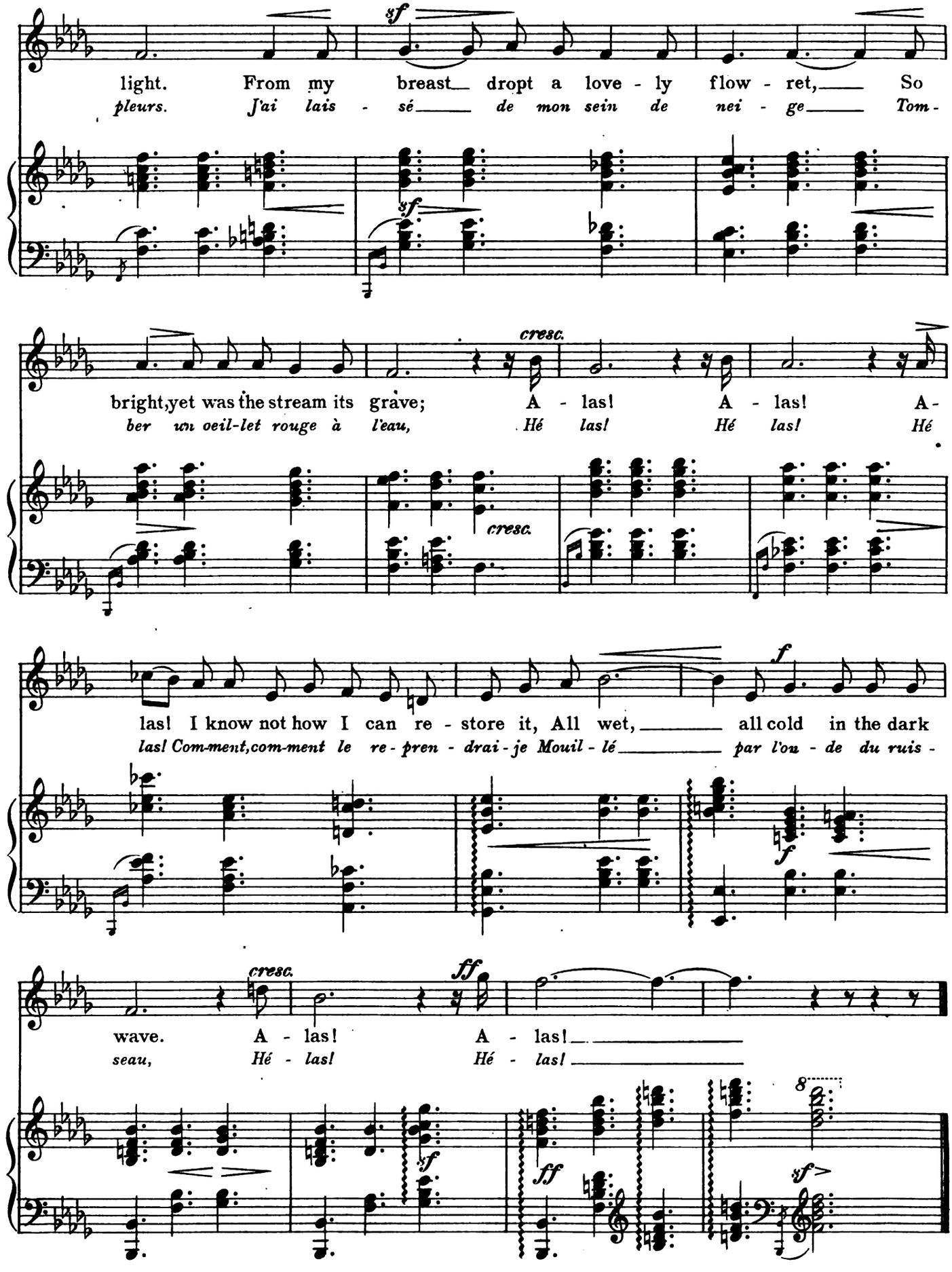

wave. I see now the swift wa-ters
seau! Voi - là le cou-rant qui l'en-
bear thee, Blos-som fair with col-ors so bright; Ah,
traî - ne, Bel oeil-let aux vi-ves cou - leurs, Pour-
why must fate thus from me tear thee? My tears are thine, thou dear de-
quoi tom-ber dans la fon - tai - ne Pour t'ar-ro-ser j'a-vais mes
light. My tears are thine my dear de-
pleurs, Pour t'ar - ro-ser j'a-vais mes
p
cresc.
sf
ff
pp
dim.

sf
light. From my breast dropt a love - ly flow - ret, So
pleurs. J'ai lais - sé de mon sein de nei - ge Tom -
sf
cresc.
bright, yet was the stream its grave; A - las! A - las! A -
ber un oeil-let rouge à l'eau, Hé las! Hé las! Hé
cresc.
f
las! I know not how I can re - store it, All wet, all cold in the dark
las! Com-ment, com-ment le re - pren - drai - je Mouil - lé par l'on - de du ruis -
f
cresc.
ff
wave. A - las! A - las!
seau, Hé - las! Hé - las!
8
sf
ff
sf

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